

THE INDIAN IN THE WESTERN COMIC BOOK:

A CONTENT ANALYSIS

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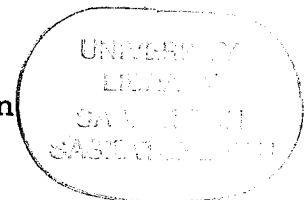
by

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ABSTRACT

This study examined the role and characterization of the Indian depicted in the western comic book using the research method, content analysis. The sample of 44 comic books contained two Indian characters, one with a major speaking part.

The guidelines of Berelson (1952) were used to develop the categories utilized and the procedures and categories applied by Agogino (1950), Katz and Braly (1933), and Spiegleman, et al. (1953) were modified to suit the purposes of this study. The pictorial and verbal data stated as the greatest percentage of attributable characteristics, were analyzed by the application of 141 items. Validation preceded the study; the percentage coder and intercoder agreement was 75% to 100%.

The Indian; clad in loincloth, leggings, and moccasins, subsisting in a raiding and hunting economy was depicted as cowardly and having an evil character. He was grim expressioned, treacherous, sneaky, cruel, dependent and untrustworthy. His stature was medium as was his physique; his skin was pink, bordering on red. His hair was shoulder length, adorned with a few feathers or full headdress. Wrist and arm bands, necklaces, and war paint were worn. Bows and arrows, tomahawks, knives, and guns were evident. The Indian

occupied a tipi and was transported by horse. He most often instigated acts of violence, primarily shooting and beating. In a historical time set in a domestic locality he was rarely the main character and hero but largely the submajor character and villain. Vengeance, hatred and revenge, and solution to immediate problems were the Indians' dominant goal orientation; his methods of attainment were physical violence or threats of physical violence and dependence, deceit, cunning and trickery. Barriers to his achievement were interpersonal violence or personal industry on the part of others. "Injun," "redskin," "squaw," "savage," and "warrior" denoted the Indian. The comic books analyzed depicted the Indian in a negative role perpetuating common stereotypes and generalizations.

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CHAPTER I

INTRODUCTION

Social educators believe that man is a product of his cultural environment. The nature of discrimination and prejudice is learned by the child through a variety of sources: parents, peers, mass media, teachers, and teaching materials.

Gast (1967) stated:

Children literally learn what they live. They learn prejudice against, and intolerance of, people who are racially, religiously, and culturally different from themselves (p. 12).

A great number of comic books consumed by elementary school children do not give a just portrayal of the Indian.

Berelson (1952) stated:

Prejudice finds its way into innocuous areas where people are exposed to them without consciousness that an ethnic problem is being raised at all (p. 169).

Many comics serve to reinforce a stereotype of the Indian that has long been established. How can an Indian child fulfill his potential when the attitudes and opinions held by the general population are negatively reinforced in the formative years? As Agogino (1950) explained, "We do not see first and then define but rather we define first and then see (p. 10)." We must examine the content of the comic book, a media form representative of the dominant culture. As we

encounter items that our culture has defined for us we tend to perceive those items as a reinforcement to stereotypes and prejudices already in our minds.

The Problem

Statement of the Problem

The North American Indian, as a member of a minority group, is portrayed as a comic book character. The comic is a media form produced by a culture that does not often allow the Indian a voice in his own portrayal. As such, common Indian stereotypes are often perpetuated. The casual and non threatening nature of the readily available comic books makes them an appealing media form for children. It is contended that the comics serve as a vehicle to reinforce the dominant society's stereotype of the Indian. This study addressed itself to the following question. What is the role of the Indian in the western comic book?

It was the purpose of this study to apply the techniques of content analysis to a sampling of comic books containing Indian characters. Categories were developed to delineate the pictorial and verbal content attributed to Indian people. Content comparisons were made between six comic book groups. Major Indian and non-Indian character comparisons were also drawn between individual stories and

within the six groups.

Delimitation of the Problem

More specifically, the study attempted to answer the following questions.

1. What nouns and adjectives were used to describe the Indian?
2. Were there identifiable stereotypes imputed to the Indian?
3. Was the characterization of the Indian clear-cut and extreme?
4. What roles did the Indian occupy within the comic books?

This study attempted to discover the composite picture of the Indian and the role he occupied in the story and to determine more closely the verbal attributes assigned to him.

Limitations of the Study

This investigation was limited to the treatment of the Indian in the western comic book.

1. This study did not draw any comparisons between material found available to children through library books and school materials.
2. It did not take into account any parental supervision and explanation of such negative findings which may

offset the composite picture of the Indian.

3. It did not determine what percentage of the population of children read western comic books.

4. It ignored the effects on children of other media, travel or personal experience that might offset these findings.

5. It did not assume that children today may view comics as a form of entertainment and put very little faith or truth in the content contained therein.

Hypotheses

1. Negative characteristics and stereotyping occurred within the western comic book.

2. Discriminatory and derogatory words were used to describe the Indian in the western comic book.

3. The treatment of the Indian did not dignify his differences of race, creed, and custom.

4. Indian/non-Indian interaction took place in an old west setting.

5. Indian characters were unable to solve their problems and were dependent upon the non-Indian for solution.

Justification for the Study

Comic books are so well established that this fact alone justifies serious study of them, their function, and their potential influence in our society.

The comic format is used in the Northwest Territories to illustrate alcohol problems. As recently as 1973, the

Calgary school board agreed to support a comic book class in one of the high schools.

Comic books have been available for the last thirty years and even the advent of modern radio and television have not adversely affected their circulation (appendix C) and growing market. Comic books are an established and accepted media form. They affect and reinforce cultural mores and popular expression.

That comic books on the whole are met with either positive or negative criticism by many educators and parents is understandable. That these educators and parents tend to view comics from their own experience and such studies of comic books tended to reflect the emotional reactions of these people is understandable. From available research, little attention has been given to comics as a media form. The majority of articles which defended or criticized the comic book were written in the 1940's and early fifties. No actual work has been done to exhaustively examine actual content as pertaining to one group. It is hoped that the content material pertaining to one minority group will be better understood and the cultural climate that condones such representation will be further realized. Educators and parents could work together to discuss and offset this representation. Such findings could be incorporated within the school when a unit of study about the Indian is taught. Children would better understand and be aware of, the negative and stereotyped representation of the Indian. At a time

when there is an increasing sensitivity to the plight of the Indian in the general society, it is of paramount importance that educators be cognizant of the Indian's portrayal in a media form available to children.

Definition of Terms

<u>Category</u>	An exhaustive, mutually exclusive set of classes among which all pertinent data might be distributed (Berelson, 1952, p. 18).
<u>Cleanliness</u>	Free from dirt or soiled matter (Webster's Dictionary, 1960).
<u>Coder</u>	One secured to aid in the systematic collection of pertinent data (Berelson, 1952, p. 18).
<u>Comic book</u>	An inexpensive, pulp magazine containing stories presented in a sequential picture and narrative form.
<u>Content Analysis</u>	A research technique for the objective, systematic, and qualitative descriptions of the manifest content of communication (Berelson, 1952, p. 18).
<u>Cruelness</u>	Disposed to inflicting pain on others (Webster's Dictionary, 1960).
<u>Dirtiness</u>	Soiled or filthy substance (Webster's Dictionary, 1960).
<u>Distorted</u>	Twisted, misrepresenting the truth (Webster's Dictionary, 1960).

<u>Drunkenness</u>	Consumption of liquor.
<u>Formula</u>	Conventional writing system for structuring cultural products (Corvelti, 1969, p. 386).
<u>Indicator</u>	A recording instrument that specifies the data to be included (Berelson, 1952, p. 18).
<u>Item</u>	Specific unit of detail included in the comic book story.
<u>Lesson</u>	Precept (Webster's Dictionary, 1960).
<u>Misinformed</u>	Communicating wrong information, a falsehood (Webster's Dictionary, 1960).
<u>Nonfrequency</u>	The type of nonquantitative, nonstatistical content analysis which used the presence or absence of a certain content characteristic as a content indicator in an inferential hypothesis (Kaplan, 1949, p. 26).
<u>Religion</u>	Member of a religious denomination, shaman, active ceremony.
<u>Stereotype</u>	A mental picture, determined by individual experience and influenced by the norm of the culture (Agogino, 1950, p. 9).
<u>Theme</u>	The dominant net impression created by the dual communication device (Auster, 1954, p. 27).
<u>Trustworthy</u>	Relied upon, having confidence in (Webster's Dictionary, 1960).
<u>Untrustworthy</u>	Not relied upon, lack of confidence in (Webster's Dictionary, 1960).

CHAPTER II

REVIEW OF LITERATURE

This chapter reviews literature in the areas of comic books and related studies, western literature, and content analysis.

Comic Books and Related Studies

Fieffer (1965) mentioned that:

The Code of the Comic Magazine Association of America states that comics should show respect for parents, the moral code, and honorable behavior should be fostered. Policemen, judges, government officials, and respected institutions should never be presented in such a way as to create disrespect for established authority. In every instance good shall triumph over evil and the criminal punished for his misdeeds (p. 186).

The objectives of the comic code should perhaps be readjusted on the basis of the findings compiled by Agogino (1950). The hypothesis that good shall triumph over evil is value orientated in relation to the comics that found, in the majority of stories, that "the non-Indian constantly triumphed over the Indian in a constant conflict in a plains setting (p. 52)."

Agogino's working assumption was that various media of entertainment "would reflect considerable fidelity, any existing general stereotype common to the wide public to

which media appeal (p. 29)." Two hundred comic books were collected. All books containing stories about Indians that were serious in nature and with a minimum of three Indian characters were analyzed. Twenty-six episodes satisfied his criteria. Agogino did not discuss his sampling techniques in any of the media selected. He based his method of analysis on the prevalence of significant traits found in the American Indian as presented in certain media with mass appeal. From this, the stereotype of the American Indian was abstracted. Agogino found that the economy of the Indian was basically one of hunting and raiding. He also found that the stereotype of the Indian seemed to be value-weighted as "bad." Seven of the trait items--cowardliness, evil character, grim expression, weak-willed (easily led), raiding economy and untrustworthiness all appear to have negative values. In general, Agogino found that the stereotypes imputed to the Indian in the literature of the 1940's were based on the early historic period of the 19th century.

In the study "Majority and Minority Americans in Magazine Fiction," Berelson and Salter (1946) analyzed 198 short stories published in eight widely read magazines in 1937-1943. The effects of World War Two were considered. The resulting hypotheses dealt with the frequency of the appearance of various ethnic groups, their characteristics, cultural contributions, status positions, and social inter-

action.

The unit of analysis consisted of the character in the story; and the story as a whole. Ethnic identification was determined by the name of the character, his language, his appearance, and any membership in voluntary organizations.

Berelson and Salter (1946) found "that a prejudice toward minority groups was unintentional but consistent; that minority and foreign groups were seldom represented but when included provided background, atmosphere, and mood (p. 179)."

A stereotype, character portrayal appeared for each minority, "the amusing, ignorant Negro, the Italian gangster, the sly and shrewd Jew, the backward and primitive Pole, and the patronized native (p. 180)." Berelson and Salter found that the intent of the author was to formulate a style of writing convenient in getting the character across to the audience, that in total, the writing was shallow and cliché-ridden. The presumable intent was that the material was offered as entertainment; people find what they want within the stories to support their stereotyped opinions and attitudes toward minority members. One recommendation of this study was the need to investigate further, a distinct minority group and source of fiction.

"Comics Do Not Always Encourage Violence" (1970) stated that "research showed children's attitudes toward Germany and Japan were significantly affected by comic

heroes referring to "little yellow monkeys," "rice eating rats," and "brainless scum (p. 10)." Tucker stated that children's attitudes toward the comic book Japanese and Germans would probably not be the same toward meeting people from these countries. He stated further, that even if there are a few cases where a strong and active stereotype was set up, "it is better to have your 'hate objects' living peacefully with you in a different part of the globe than identified as the man around the corner (p. 11)." Is this not specifically the case in point for investigating the characterization of the Indian in the comic book today?

A consistent variable considered in a number of studies has been one of attitude change attributed to material read. Fisher (1968) undertook a study of this kind. The hypothesis tested in this study was that reading material of a literary nature would change children's attitudes. The attitude change caused by reading selections from children's literature was determined by means of an attitude scale constructed for this purpose.

Fisher (1968) found that a selection of positive reading material on American Indians created an attitude change on behalf of fifth grade students. There was a larger gain in attitude change if discussion followed the reading selections. The reading and the reading plus discussion group changed attitudes more than the attitudes in the control

group. The significant changes took place mainly in racially integrated classrooms located in the middle socio-economic area. In these classrooms the favorable attitude change of the Negro subject in the reading group was significantly greater than among Caucasians.

Gast (1967) defined his population as "all children's fiction in book form about present-day (1945-1962) American Indians, Chinese, Japanese, Negroes, and Spanish Americans, first published between 1945 and 1962 for kindergarten through eighth grade reading levels (p. 13)." Books were identified by one or more of the following factors:

1. Book title; Bibliographical data
2. Sear Subject Index Heading
3. Grade reading level
4. Resumé or review of the book.

This sampling technique insured inclusion of books exhibiting the necessary characteristics to be analyzed.

After an initial selection, 42 books met the criteria established for the population and were analyzed as a total sample. The analytic operations by Gast (1967) took two forms, "one based on character and item analysis as defined by Berelson and the application of the List of Verbal Stereotypes developed by Katz and Braly (1933) (p. 14)."

The book was the unit of enumeration for employing the techniques of Berelson. Seven characteristics constituted

"What is Said" categories while the List of Verbal Stereotypes and item analysis of implicit and explicit concepts in the stories constituted "How it is Said" categories.

The characteristics of one major plus a maximum of five minor protagonists were selected by a coder. Thirteen of the 42 books were about Indians and in these 13, there were 31 Indians chosen for study.

Gast (1967) found that there was a need to do a content analysis of individual, minority groups as represented in children's literature. It is the contention of the present study that comic books are a form of children's literature.

Gast concluded that minority groups are depicted as having adopted the dominant middle class values. Recent children's books illustrate complimentary stereotypes for the minority groups studied, although all are portrayed within the lower socio-economic level of society. However, the Indian appeared to have traditional, ethnic religious beliefs. The Navaho dominated the stories analyzed and were depicted as living on the reservation and involved in sheepherding and handicrafts. They were poor and did not aspire to go to college. Gast (1967) found virtually no negative stereotypes in children's literature, while studies of magazine fiction and text books found the opposite to be true. In children's books, minority groups were not shown as problem makers for the dominant society as they are in

school text books and magazine fiction.

Spiegelman, Terwilliger, and Fearing (1953) obtained their sample from a three week period (January 1 to January 15) of the Sunday comic strips represented by Puck, the Comic Weekly, published by King Features Syndicate and the Metro-politan Group of Sunday Comic Sections. In order to appear in the sample, the strip had to appear in all three Sunday comic sections. A total of 52 comic strips was secured, 23 from Puck and 29 from Metro.

The Goals and Means to Goals analyses were analyzed under the following categories.

1. Situations depicted
2. Distribution of ethnic groups
3. Portrayal of 100% Americans
4. Percentage portrayal of ethnic groups
5. Portrayal of animal characters.

Spiegelman et al. (1953) maintained that if comic (strips) do "structure the world" for their interpreters and mold and reflect cultural values and patterns, then their treatment of the problems of society is important. In order to investigate the relationship between the privileged groups they used the concept of "ethnocentric ideology" to designate the prevailing system of beliefs and opinions of the individual about his own and other groups. Spiegelman et al. addressed themselves to the way in which such "in group, out group ideologies" were depicted in the comic strip.

The breakdown of ethnic groups in the comic strip selections consisted of 80% American, 10% Irish American, and 10% other descent. Included in the Foreigners or other group were Negroes, Mexicans, Orientals, British, German, and other foreign.

Character breakdown within the comic strip was as follows: 76% of the characters were 100% American, 4% were Irish-American, 2% were Indian, and 2% were other descent. In the Foreign group, 1% were Negro, Mexican, Oriental, and German, while 4% each were British, other Foreign, and Stellar.

Specifically, Spiegelman et al. (1953) discovered that the role occupied by the Indian was not a contemporary one. Eight Indians did appear in the study; five were in a historical setting. Three were considered as occupying important roles and four played "sympathetic" roles.

Only 100% Americans appeared in strips in a contemporary setting--all others were in the past or future. No comic strips focused complete attention on members of these minority groups, and only 33% of these characters played important roles as compared to 46% of 100% Americans. Thirty-nine percent of the minority characters played sympathetic roles while 74% of the 100% American characters did.

The characteristics of "ethnocentric ideology" as depicted in the comic strips by role prominence and frequency of appearance revealed the 100% Americans were dominant. By

the same criteria, members of the "high visibility" minority groups living in the society were ignored. Some attention was paid to their ancestors or to their contemporaries in their native lands, but these persons were neither as important nor sympathetic as the 100% Americans. Spiegelman et al. (1953) found that on the basis of rank order of ethnic groups and their participation or lack of participation in the comic strip, they reflect cultural patterns of acceptance and rejection regarding these minority groups. Like the text books, the sin is one of omission rather than overly negative portrayals.

Malter (1952) revealed that of 185 comic magazines analyzed, 11.1% dealt with "westerns." He stated that "critics seldom refer to the western comic as this type of literature is closely associated with the development of the country and is generally considered acceptable (p. 508)." Plots were found to be consistently woven around a hero bringing the outlaw to justice. The stories were set in locales removed from the environment of the majority of readers and were historic in nature.

Barcus (1963) in studying the Sunday comic strip selected his sample from all the comic strips in two large papers in the month of March for the years 1943, 1948, 1953, and 1958. This procedure yielded a total of 153 strip titles of which 29 appeared continuously over the sixteen years.

For each strip, the following data were obtained and analyzed:

1. Title
2. Date
3. Place
4. Setting
5. Format or type of strip
6. Major or minor subject matter
7. Information about major/minor characters

Coding and editing procedures were employed to increase reliability in the application of these categories.

Barcus (1963) found similar results to Spiegelman et al., that 80% of the characters were 100% American while 11% were American minorities. The remaining 20% of non 100% Americans comprised a 13% preferred group of Anglo-Saxon and Nordic stock. He stated that there appeared to be no problem of racial relations in the comic strip. Only one Negro was identified out of a total of 632 characters and no Jewish people were identified at all. Two percent represented all other minority groups and 9% represented the "preferred" Anglo and Nordic group. Barcus (1963) found that American minorities and foreigners were much more likely to be cast as villains, much less likely to be employed, and if employed, served in the capacity of unskilled labour, farm labour, or service workers.

Eighty percent of the minority groups and foreigners were found to desire power as compared to 3% of the 100% Americans. Twenty-one percent of the minority groups and foreigners had revenge goals as compared to 8% of the 100% Americans. Again omission and stereotyping occurred regarding minority group members depicted in the comic strips investigated by Barcus.

The reviewed literature is the extent to which comic strip and book content have been seriously investigated. Other articles mentioned relate to cursory discussions of alleged comic book characteristics and appeal; and frequency studies done to ascertain the vocabulary content of the comic book.

Bender (1944) investigated the reasons why children were attracted to the comic book. She found that it was one opportunity children had to involve themselves with experimentation concerning reality and its problems. The child's maturation is too rapid to permit him personally to experiment with such problems. The comic book provides an outlet for fantasy and constructive, imaginary role identification. Bender found "the great adaptability and fluidity in dealing with social and cultural problems and continuity through characters who dealt with the child's ego involvement, as the more positive qualities offered by the comic book (p. 231)." Gruenberg (1945) agreed in part with Bender but stated that

"initially comic books had no social responsibility and no ambition to become a social force; they merely reached out for the largest possible market (p. 206)." The market itself, demanded refinement and quality from the comic book. This upgrading has led to the general acceptability and approval of the comic book.

Gruenberg (1945) believed "that for a century, people have looked to the school to develop a unity in the heterogeneous population by inculcating children with common concepts, attitudes, and sentiments. The comic book has been doing just that, but like the school, it also has ignored to a large extent the cross-cultural implication(p. 111)."

Zorbaugh (1944) stated that, "like folklore, the comics are an outgrowth of the social unconscious and the problems of the relationships of the individual to his social world, find expression through them (p. 203)." He felt that the potential the comics held as a social force demanded that we understand, evaluate, and utilize them as a positive medium of communication.

It was stated by Hill (1943) that there was a discrepancy between the language of the comic strip and the language of the comic book. The latter was found to be more lurid in nature. Approximately 10% of the comic book was categorized as vulgar slang and 12% was categorized as respectable slang. Hill was also concerned with the total effect

of the attitude and the ethical concepts of children. He did not, however, investigate this concern. To date, this has not been exhaustively researched. Hill (1943) found that in a frequency study done on the comic strip, 10% of the words were nouns. The remaining words were verbs, adverbs, adjectives, and pronouns. The heavy weighting of nouns and pronouns suggests the extent to which the comics deal in person-to-person and person-to-group activities. This, and the action implied, makes it very inviting for children to involve themselves and relate to the animation in the comic. Thorndike (1941) discovered in a study on the vocabulary content of four, widely read comic books that a child who reads one comic book a month for the school term receives as much wordage as is available to him in a fourth or fifth grade reader. He found that there are over ten thousand words in one such comic book and that the child is introduced to over one thousand new words. The grade level of these comic books ranged from 5.1 to 7.4; a difficulty appropriate for an eleven or twelve year old child. Other statistics related to comic book reading were supplied by Waugh (1946). Between the ages of six and eleven, 95% of boys and 91% of girls buy comic books. Between the ages of twelve and seventeen, the figures dropped to 87% for boys and 81% for girls. Witty (1941) established that differences of sex and reading the comics were neither large nor consistent. The interest was well

defined by grade four and was maintained with the same intensity to the sixth grade. Witty (1955) established that comic book reading was unrelated to marks obtained in school and to attainment as revealed by standardized tests.

"Classics as Comics" (1955:879), asserts that the 'Classic' comic was introduced in 1950 to promote "better" quality material for children. The criticism specifically lodged at these books has been that of an exaggerated and distorted portrayal of pain and suffering. The distortions are related to the horror comic idiom--emotion registered by the hideous exaggeration of features.

The most recent articles written on the comics appeared in the Journal of Popular Culture. Berger (1971) stated that although comic strips and books are produced for mass consumption and often cater to simple tastes, it is possible to discover important American values therein. Berger did mention a recent publication by Marvel Comics, an American Indian hero "Red Wolf." The sampling for this investigation took place prior to the publication of "Red Wolf" and therefore is not included in this study.

Faust (1971) stated that comic plots are drawn from motifs found in typical western adventure stories or in tales of heroism or travel; but little remains of these tales beyond the pattern of action which consists of: "1) The hero of the action taking up the struggle against evil; 2) The

struggle itself, and 3) the final and inevitable victory (p. 184)." The pressure to produce, means the comic book heroes must have eternal life and eternal youth and that basically unchanging situations must appeal and appear in endless modification. The critical aspect present in most adventure books is abandoned in the comics and replaced by a sanctioning of the status quo.

Review of Western Literature

Western literature specifically relating to plots and themes were reviewed. Cawelti (1964) mentioned in "Cowboys, Indians, and Outlaws," that the western has never been historically accurate and the typical story is replete with anachronisms. "The basic element of the myth, the historical incidents and the characters which it continually exploits, the particular social structure which is invariably in the background, came largely from the period between the opening of the Great Plains in the 1850's through to the end of the 1870's (p. 34)." Out of a frontier history of almost three hundred years, Americans have selected a twenty year period and made it eternal in myth as the "west."

The comics portrayed that aspect of the western myth that appeared most typically in the situation where "the hero discovers that the legal and political structure is paralyzed and that he must resort to extra legal violence to bring about justice and restore the peace (p. 77)."

Cawelti (1971) believed one basic reason why the western story has survived and prospered was that, for all its tendency to slip into stock formula and stereotyped situations, it has always been varied and flexible enough to engage the efforts of major creative imagination.

Roucek (1966) agreed that one of the most interesting aspects of the popularity of the American western theme was the desire to believe a myth. Individualism, and the right to protect one's own is reflected in the western theme.

In its simplest form and most often reflected in the comic, the conventional western involves an essential conflict between the personified forces of good and evil. They are represented by cowboy and rustler or cowboy and Indian. The hero is inexplicably and essentially good. "His virtue does not depend upon the good deeds he performs; rather, such deeds operate as outward signs of inward grace. Similarly, the villain is by his nature villainous, and not made so by choice, circumstance, or environment as more often than not these are identical to those of the hero (p. 134)."

Williams (1961) stated that "even in instances when the villain is Indian, the use of racial origin is not so conventionally bigoted as it might appear. Racial backgrounds are not explanations of villainy; they are merely outward signs of inward damnation (p. 402)." Can the fact that the Indian most often appeared as the villain and rarely

as the hero be ignored? Can we ignore the negative traits, personalities, and characteristics attributed to the Indian as villain?

There have been many articles written on comics; few have little to offer in terms of constructive research techniques and findings. Most of the articles expressed an emotionalism either for or against the comic book as a media form.

Review of Content Analysis Material

The major authors consulted on content analysis were Holsti (1969) and Berelson (1952). Reference was made to Budd, Thorp and Donohew (1967) and Pool (1959).

Berelson (1952) has defined content analysis as "a research technique for the objective, systematic, and qualitative descriptions of the manifest content of communication (p. 18)." This definition encompasses both verbal and non-verbal material.

Utilizing this technique demands that categories, indicators, and items are defined in such a way as to allow pertinent material from the source investigated to be secured. Berelson (1952, pp. 149-168) has examined some major types of categories which have been used in content analysis.

"What is Said" categories:

1. Subject Matter--What is the communication about?
2. Direction--Is the communication for or against

the particular subject or neutral toward it?

3. Standard--On what grounds (strength, morality) is the classification by direction made?

4. Methods--What are the means employed to attain values?

5. Values--What are the values sought?

6. Traits--What are the personality characteristics used to describe persons?

7. Actor--Who or what is the initiator of acts?

"How it is Said" categories:

1. Form or Type of Communication--Is it fiction, news, etc.?

2. Form of Statement--What is the grammatical or syntactical form of the communication?

3. Intensity--How exciting or emotional is the communication?

4. Device--What devices are used to persuade or propagandize the reader?

Category analysis is made by the use of indicators and items. For example, under the category "Direction" the indicators might be favorable, unfavorable, and neutral. The item would be the specific reference made in the material under investigation. Under the category "Traits," indicators might be sex, religion, and nationality. Again, items would be the specific material in the story. Berelson (1952) stated

that the categories developed should satisfy the hypotheses stated in the study.

The general categories of a content analysis must be stated in analyzable forms appropriate to a particular content under investigation (p. 164).

. . .

The hypotheses should be systematically translated into categories by noting every separate item on which analytic results must be secured (p. 166).

Budd and Thorp (1967) stated that "the primary requirements for any set of categories are that they must be tailored accurately to fit the needs of the study, be exhaustive, and be mutually exclusive (p. 10).

As a research technique, Holsti (1969) stated that the advantage of using standardized categories is that the results may be compared across studies and that findings would then tend to become cumulative. The different research problems investigated using the content analysis method, however, allow for little standardization of categories.

The research method, content analysis, has received its greatest criticism in the area of validity and reliability. Berelson (1952) stated:

In cases in which there is high agreement on the definition of the relevant categories, there is little difficulty in achieving validity in content analysis data (p. 169).

. . .

In most cases validity does not seem to

be a major problem in content analysis. Most of the time, careful definitions of categories and judicious and alternative selection of indicators will take care of the matter (p. 171).

On validity, Holsti (1969) says that "if the purpose of the research is a purely descriptive one, content validity is normally sufficient (p. 143)."

All of the authors agree that reliability depends on the consistency among the coders and on the consistency through time; that is, the same coder would produce the same results at another time.

Berelson (1952) stated that by far "the most frequently used forms of reporting content analysis results are the simplest--raw numbers, percentages, proportions, and ratios. Usually in tabular form but sometimes in graphic form, they present straight frequency distributions, trends, and cross-tabulations (p. 184)." "The problems for which these studies are designed seem to require no more elaborate forms of presentation (p. 188)."

One form of presentation that Berelson (1952) suggested was the Inter-Content Comparison. This contained those studies whose major conclusions rested upon the relationships between two or more characteristics or parts of the same body of content.

Inferences are made at this time. Berelson (1952) said "that there is no real problem of inference at all in

those studies in which description of content itself is the primary object (p. 189)." The inferences made, do not alter the pertinent data secured. Pool (1959) stated that the "practically orientated, nonquantitative content analyst often makes inferences about the attitude the source may have toward the various social objects (countries, peoples, policies, etc.) discussed (p. 41)."

The analysis of communication is, of course, the analysis of the stimulus. It is the purpose of content analysis to identify, isolate, and, if possible, quantify any or all of these aspects of a particular communications content. To do this, Holsti (1969) offers five steps the analyst should follow:

1. Define the research hypotheses in terms of categories.
2. Decide what unit of content is to be classified, for example, word, theme, character.
3. Decide what system of enumeration will be employed, for example, frequency, proportions, percentage.
4. Define variables.
5. Specify indicators.

Gerbner (1969) stated that when specifically dealing with "cultural indicators there is a need to know what general terms of collective cultivations about existence, priorities, values, and relationships are given collectively

shared public message systems before one can establish and reliably interpret facts of individual and social response (p. 56)."

A point made by Kaplan (1949), and employed in this study, was that "the reliability of any analyst with respect to the group is the extent of his agreement with the rest of the group. Individual reliability is, then, measured by averaging the levels of decisions in which the individual concurred. This average level is expressed as a percent of the maximum level or number of coders (p. 88)." Four represented unanimity and therefore reliability of one hundred percent.

Summary

Many different forms of communication have been examined using the research method of content analysis. Studies dealing with the content of speeches, textbooks, popular literature, and other communication media have been compiled.

Very few studies have specifically dealt with the treatment of the Indian in a written communication medium. Hammersmith (1971) analyzed the Indian in the Elementary school Social Studies texts. Apart from Hammersmith, Agogino (1950) has been the only other study reviewed, depicting specifically, the Indian minority group in a media form.

Studies examined have helped the author develop and execute the criteria, categories, and procedures used in this study.

CHAPTER III

PROCEDURES

The Material Used

Comic books were selected for research purposes because the investigator was particularly interested in the portrayal of the Indian in a media form not recently and widely researched. Comics are widely accepted by children and generally ignored by parents and educators.

Sample

Budd, Thorp, and Donohew (1967) pointed out that in content analysis, titles, have rarely been selected by random sampling methods, but are selected purposefully. Findings in such studies are expressed in terms of relative frequency of occurrence by some unit of analysis. The selection of one unit over another for expressing the findings depended upon the purpose of the study and the kind of content being analyzed.

For the purposes of this study, comics portraying Indian characters were chosen. Forty-four comic stories satisfied the initial criteria of containing two Indian characters; one of which had a major speaking part. The 44 stories analyzed are listed in appendix C.

Population and Sample Used

The sample was obtained from the two second hand bookstores in Saskatoon. Used comics were chosen as they represented a wider range of content data and had been read. A trend study or one particular series of comic was not chosen in order to avoid stories being written by the same author; also similarities in editing and artistic work. Over a period of time, repetition of theme and assigned Indian roles was feared.

Three random days, in four different months were chosen to select comic books, that is, at 12 different times comic books were purchased from the two second hand bookstores. Primary selection was based on cover content. If an Indian or verbal material denoting the presence of Indians appeared, the comic was retained.

A total of 207 comics were collected. This was a working number too vast to be handled by this study so a list of random numbers was applied to reduce the collection to 50 comic books. As each comic contained an average of three stories, there remained 105 episodes. Additional criteria of two Indians, one with a major speaking part was applied. This reduced the sample to a manageable working number of 44. These stories became the sample for this investigation.

Several limitations of the population were evident. The sampling procedure could not offset the kinds of comics

traded or sold and the reasons for this. For example, what if mothers demanded that the most offensive comics portraying the Indian were sold or traded? An attempt was made to offset this limitation and the second hand sample was compared with comics available for sale at local stores. Comics, similar to the sample were available, the range of content, however, was not.

The comics selected were divided into six groups. They were: Kid comics, Radio and Television heroes, Classic comics, Indian stories only, Ranger stories, and miscellaneous.

Of the 61 stories not selected, 15 contained Indian characters as mere background of setting, 12 stories were comprised of Indian characters in humor comics such as Mickey Mouse, Donald Duck, Yogi Bear, and Dennis the Menace, and 34 stories did not have Indian characters present. The plots of these stories centered around rustlers, miners, outlaws, and sheriffs.

The procedures of content analysis were employed in this study. The reliability and validity of this research method is low but the best one available for securing the data for this investigation (Berelson, 1952, p. 172). Precise definitions of categories and indicators were adopted in an attempt to offset any personal bias. Three outside coders were employed to categorize the pictorial data adopted from Agogino (1950). See appendix A; ABCD. The categories,

indicators, and items utilized to secure the verbal data based on Spiegelman et al. (1953) appear in appendix A; EFGH.

The Katz-Braly stereotype scale was applied by each coder after the initial reading was completed and they had familiarized themselves with the main Indian, non-Indian characters. Five adjectives were chosen from this list (see appendix A) and placed in rank order by each coder. The words compiled for each comic were broken down into the five most dominant adjectives used. This list gives the overall stereotype implied toward the main Indian and non-Indian protagonists in the 44 comic stories analyzed in this study.

The characteristics, concepts, and stereotypes of the Indian in the comic book, were also secured by the application of three analytic instruments based on Berelson and Salter (1946), Gast (1967), and Agogino (1950). The implicit lessons and themes of the story were documented by the coders upon completion of the first reading, as shown in appendix E. The direction of the story was also decided at this time. Was the overall story positive, negative, or neutral toward the Indian?

The analytic operations also took a variety of forms based on the units of analysis defined by Berelson (1952), Holsti (1962), Budd et al. (1967). The analysis was done by subject matter. Berelson (1952) stated "the analysis by

subject reports that X% of the content deals with a given subject matter, and the analysis by direction reports how much of the X% was positive, negative, or neutral (p. 150)."

The rules of Kaplan and Goldsen (1943) were used. That is, "the categories developed have been stated in terms of the hypotheses of this study (pp. 24-28)."

Negative characteristics and stereotyping of the Indian does occur within the "western" comic book.

1. Personality Traits
2. Pictorial Categories

Discriminatory and derogatory words are used to describe the Indian.

1. Omnibus Symbols
2. Variations in Verbal Utterances

The treatment of the Indian does not dignify his differences of race, creed, and custom.

1. Information Content
2. Overall Theme
3. Character
4. Direction
5. Katz and Braly List of Verbal Stereotypes

Indian and non-Indian interaction takes place in an "old west" setting.

1. Time of Action
2. Setting of Action

3. Main Characters

Indians are unable to solve their problems and are dependent upon the non-Indian for the solutions.

1. Goals and Values
2. Method or Means to Attainment of Goals and Values
3. Barriers to Achievement of Goals and Values
4. Implicit Themes and Lessons

Collection of Data

Stated earlier, the investigator employed three outside readers. Independent judgements and categorizations were made by the three coders and the author. An independent analysis of five selected comic book stories was undertaken to compute the degree of agreement among the coders. Also at this time, coders reclassified material to help determine coder consistency. Both these techniques were used to determine the degree of reliability of the Pilot study (appendix B).

Each story was analyzed and items present were designated by an "X." All pertinent data were secured on 8 x 11 sheets of paper.

Analysis of the Data

From the data summary sheets the information previously listed under categories for data collection was obtained for each of the comic stories analyzed.

The percentage method of making comparisons was used

to make the analysis more meaningful. The percentage method employed herein was arrived at using the following:

$$\frac{\text{Total number of comic stories devoted to one item}}{\text{Total number of comic stories}} \times 100$$

The percentage was obtained for all other items in this way.

Reporting the Findings

The method of content analysis employed was non frequency, that is, "a nonquantitative, nonstatistical content analysis which uses the presence or absence of a certain content characteristic as a content indicator in an inferential hypothesis (Kaplan, 1949, p. 26)." For example, in establishing the dwelling type used by the Indian, the analyst would note that in a particular story it was the tipi. The analyst did not, however, count the number of times the tipi was pictured.

It must be noted, however, that on two occasions frequency categories were employed in this research to best denote common references made to the Indian in the text.

Since the focus of this study was to describe the composite picture of the Indian, the findings were presented in table form. The greatest percentage of attributable characteristics were presented. Comparisons were made between the six comic book groups.

The final chapters of this study present a summary of the research findings and conclusions, and a list of recommendations based on these research findings and conclusions..

CHAPTER IV

ANALYSIS AND INTERPRETATION OF RESULTS

Chapter IV is devoted to the presentation, analysis, and interpretation of the results of this study.

Presentation of the Data

Inter and intra coder agreement of 75% to 100% was used as an indicator of dominance of presented characteristics. Indian and non-Indian comparisons were made within the text of the findings. In table 6, 41 non-Indian characters were analyzed whereas 47 Indian characters were prominent. This distribution resulted from the absence of non-Indian characters in three comic book stories analyzed.

Physical Appearance of the Indian Depicted Pictorially

Table 1 presented the number of comic book stories contained in each item analyzed and the percentage of books for each item. Table 1 demonstrated that the greatest percentage of books (41.91%) depicted the Indian as natural in color, medium in height (79.54%) and build (95.45%). A most significant finding is the facial expression depicted. The Indian appeared as having a grim expression in 100% of the stories analyzed.

Table 1
Physical Appearance

Items Analyzed	Number of Comics	Percentage
Skin Color		
red	14	31.82
pink	12	27.27
natural	18	41.91
Height		
tall	7	15.91
short	2	4.54
medium	35	79.54
Build		
fat	2	4.54
thin	0	0.00
medium	42	95.45
Facial Expression		
pleasant	0	0.00
grim	44	100.00

Dress and Ornamentation Pictorial Representation

Table 2 depicted the dress and ornamentation worn by the Indian in the western comic book. Table 2 shows that the Indian is presented as naked above the waist and as wearing loincloth and leggings, moccasins, and a few feathers. The Indian was depicted in full plains' head gear in 47.73% of the comics and a chief was present within the context. Each comic story contained more than one form of ornamentation so the percentage of all items analyzed is greater than one

hundred percent.

Table 2

Dress and Ornamentation

Items Analyzed	Number of Comics	Percentage
Dress		
nothing above the waist	36	81.82
loincloth and leggings	40	91.91
blankets and robes	9	20.45
skin or cloth shirt	6	13.64
moccasins or sandals	41	93.18
single piece dress	2	4.54
Headdress		
full plains' head gear	21	47.73
fur hats	2	4.54
horsehair headdress	0	0.00
few feathers	42	95.45
no feathers	2	4.54
Hair Style		
bun	2	4.54
scalp lock	10	22.73
shoulder length	14	31.52
braided down side	26	59.09
braided down back	2	4.54
short hair	0	0.00
Objects of Ornamentation		
wrist bands	19	43.18
arm bands	23	52.27
necklaces	29	66.91
errings	8	18.18
shell or metal objects	18	41.91
decorated cloth	5	11.36
tattooing (wartime)	1	2.27
tattooing (peacetime)	0	0.00
paint (wartime)	21	47.73
paint	0	0.00

Table 2 examined also, the hair style and objects of ornamentation worn by the Indian in the western comic book.

Most often the Indian appeared wearing his hair braided down the side. He was adorned with necklaces, arm bands, and war paint. The percentage of comic books presenting these findings is not extremely high but these characteristics are dominant.

Other Material, Cultural Traits

Table 3 showed the weapons most commonly used were the bow and arrow, tomahawk, and knife. All of these weapons are primitive. Guns only appeared in 59.09% of the comic stories. Although 59.09% does represent more than half the stories analyzed, guns were in common place use by the Indians.

Of the comics analyzed, 56.82% of the comics pictured the Indian living in a tipi. This is high when "not given" represents 27.27% of the comic stories analyzed. The raiding economy was most often depicted, followed by hunting and "not given." The commonest means of transportation depicted was via the horse: less often Indians were shown as travelling on foot. Only 9.09% of the comics depicted a canoe of any sort.

Table 3
Other Material, Cultural Traits

Items Analyzed	Number of Comics	Percentage
Weapons		
guns	26	59.09
bow and arrow	33	75.00
tomahawk	28	63.64
spears	25	56.82
shield	11	25.00
knives	27	61.36
Dwelling		
not given	12	27.27
tipi	25	56.82
longhouse	1	2.27
brush house	4	9.09
log house	2	4.54
Economy		
not given	3	6.82
hunting	11	25.00
raiding	28	63.64
farming	2	4.54
ranching	0	0.00
Transportation		
horse	28	63.64
canoe	4	9.09
foot	12	27.27

Miscellaneous Characteristics

This area of analysis was the most difficult in which to secure the data from the pictorial content alone. The greatest number of inter and intra coder discrepancies appeared in this section. The average coding agreement was 75%. Although the coding agreement most often was 75%, the

material analyzed does offer some significant findings.

There is no evidence of drunkenness--a commonly held stereotype of the Indian today. Dirtiness is often considered part of the Indian stereotype, but it did not appear as a characteristic in any of the stories analyzed. Evidence of bravery and of cruelty were apparent as dominant items analyzed in this category. Every act of violence was noted, the most common was shooting. The direction of the violence in 75% of the comic book stories was initiated by the Indian against the non-Indian.

Table 4

Miscellaneous

Items Analyzed	Number of Comics	Percentage
Evidence Of		
humor	2	4.54
drunkenness	0	0.00
religion	5	11.36
cruelty	14	31.82
humanenous	6	13.64
cowardliness	8	18.18
bravery	13	29.54
strong will	3	6.82
easily led	4	9.09
trustworthiness	2	4.54
untrustworthiness	8	18.18
dirtiness	0	0.00
cleanliness	14	31.82
Acts of Violence		
shooting	35	79.54
beating	18	41.91
knifing	5	11.36
Direction of Violence		
Indian toward non-Indian	33	75.00
Non-Indian toward Indian	6	13.64
Indian toward Indian	7	15.91
Non-Indian toward non-Indian	2	4.54

The following tables presented the material secured from the analysis of the verbal content.

Table 5 specified the material pertinent to the story background. The historical setting for the comic stories was domestic not foreign. The picture presented was distorted. The cursory overall explicit theme, noted by the coders after the first reading, was one of power and dominance. Clearly and most significantly, the direction of the stories was negative toward the Indian.

The main character was non-Indian or White in 88.64% of the comic book stories analyzed. This is favorable to the non-Indian: the Indian only appeared in the role of main character in 11.36% of the comic stories. Three stories, or 6.82% of the stories, did not contain non-Indian characters. In fact, the Indian only appeared as the main character in two comic stories or 4.54% of the stories that contained non-Indian characters. The Indian occupied the role of sub-major character in 70.45% of the comics analyzed compared to 29.54% by the non-Indian character. In 86.36% of the stories the non-Indian emerged as the hero, as compared to 13.64% for the Indian. Also, the Indian appeared in the role of villain 77.27% of the time compared to 22.73% for the non-Indian.

The numerical data indicates that just over half the references made to the Indian were done by employing his proper name.

Table 5
Story Background

Items Analyzed	Number of Comics	Percentage
Time of Action		
historical	43	97.73
contemporary	1	4.54
Setting of Action		
foreign	0	0.00
legendary	2	4.54
domestic	42	95.45
Information Content		
distorted	25	56.82
misinformed	7	15.91
honest	3	6.82
believable	9	20.45
Overall Theme		
love	0	0.00
justice	12	27.27
idealism	4	9.09
power and dominance	22	50.00
outcast	6	13.64
Direction of the Story		
Toward the Indian		
positive	10	22.73
negative	34	77.27
Main Character		
White	39	88.64
Indian	5	11.36
Role in the Story		
major character		
Indian	5	11.36
Non-Indian	39	88.64
sub-major character		
Indian	31	70.45
Non-Indian	13	29.54
minor character		
Indian	28	63.64
Non-Indian	16	36.36

Table 5 (continued)

Items Analyzed	Number of Comics	Percentage
hero		
Indian	6	13.64
Non-Indian	38	86.36
villain		
Indian	34	77.27
Non-Indian	10	22.73

Indian Characters	Number of Comics	Number of References
proper names used	44	842
other names or pronouns	44	1406

Goals and Values

Table 6 analyzed main goals and values, and the barriers to achievement for the dominant Indian and non-Indian characters.

The main personality traits which marked the Indian's actions were vengeance, hatred and revenge; for the non-Indian the main trait presented was the pursuit of justice.

The most dominant means used to attain goals for both the Indian and the non-Indian was physical violence or threats of physical violence. Deceit, cunning, and trickery was the second most dominant means of attainment of goals for both the Indian and the non-Indian characters analyzed.

The barriers to achievement of goals brought out the

fact that in 31.82% of the stories analyzed, the Indian did not achieve his goal due to interpersonal violence. Also, in 22.73% of the stories he did not achieve his goals because of deceit, cunning or trickery on the part of others. In 66.91% of the stories the non-Indian did not experience any barriers to his goal achievement.

Table 6
Goals and Values

Items Analyzed	Number of Comics		Percentage	
	Indian	Non-Indian	Indian	Non-Indian
Personality Traits				
money, financial				
security	0	3	0.00	6.82
status, prestige	0	0	0.00	0.00
power and dominance	9	6	20.45	13.64
idealism, reform	0	2	0.00	4.54
adventure	0	8	0.00	18.18
justice	2	10	4.54	22.73
patriotism	1	2	2.27	4.54
independence	1	3	2.27	6.82
solution to immediate problems	12	2	27.27	4.54
vengeance, hatred				
revenge	19	3	43.18	6.82
safety	0	0	0.00	0.00
love, friendship	3	1	6.82	2.27
progress	0	1	0.00	2.27
Methods or Means to Goals or Values				
physical violence or threats of physical violence	25	18	56.82	41.91
coercion	0	0	0.00	0.00
deceit, cunning, and trickery	10	7	22.73	36.36
fairplay, cooperation	1	1	2.27	2.27

Table 6 (continued)

Items Analyzed	Number of Comics		Percentage	
	Indian	Non-Indian	Indian	Non-Indian
Methods or Means to Goals or Values (con'd)				
rebellion	2	0	4.54	0.00
personal charm	0	1	0.00	2.27
bribery	0	0	0.00	0.00
promise of better things to come	0	4	0.0	9.09
dependence on others including sponging	7	0	15.91	0.00
personal industry or ingenuity	1	5	4.54	25.00
established authority	0	3	0.00	6.82
luck, fate, chance	1	2	2.27	4.54
not applicable, none, uncertain	0	0	0.00	0.00
Barriers to Achievement of Goals or Values				
bribery on part of others	0	0	0.00	0.00
interpersonal violence				
deceit, cunning, trickery on the part of others	10	0	22.73	0.00
failure of dependence relationship	1	0	2.27	0.00
rebellion of others	0	0	0.00	0.00
personal industry on part of others	8	3	18.18	6.82
opposition by authority	2	1	4.54	2.27
luck, fate, chance	1	2	2.27	4.54
no barriers, indefinable, uncertain	11	29	25.00	66.91

Verbal Symbols

The numerical value for the frequency of verbal symbols was set forth in table 7. Non-Indians made 141

generalizations about Indians whereas, Indians utilized this technique of description in 61 instances. Some examples were: Indians will not fight at night, when they attack they scream and yell, they have outlived their time and are easily cheated and fooled. They do not hurt feeble-minded people and do not complain. Non-Indians cannot be trusted, are greedy and want to help Indians (see appendix E).

Non-Indians employed name calling 355 times compared to 112 times by the Indians. Non-Indians utilized stereotypes in 127 instances compared to 39 incidents by Indians. Indians are cruel, superstitious, good hunters, thieves, ignorant, and cannot solve their own problems--these are some of the examples. Non-Indians are untrustworthy, greedy, talk too much, and like to take over--examples of stereotypes utilized by the Indian.

Variations in verbal utterances were negative in relation to the Indian, who for the most part had poor speech patterns. In 268 instances words were left out of sentences spoken by Indian characters rather than ten instances by the non-Indian. Indians expressed more guttural sounds than the non-Indians; 206 compared with 52. There were just two instances of head-nodding for the Indian characters analyzed in 44 stories while none occurred for the non-Indian. Examples appear in appendix E.

Table 7
Verbal Symbols

Items Analyzed	Frequency
Omnibus Symbols	
generalizations	
Indian	61
Non-Indian	141
name calling	
Indian	112
Non-Indian	355
stereotype	
Indian	39
Non-Indian	127
Variations in Verbal	
Utterances	
incomplete sentences	
Indian	37
Non-Indian	31
words left out of	
sentences	
Indian	268
Non-Indian	10
guttural sounds	
Indian	206
Non-Indian	52
head-nodding	
Indian	2
Non-Indian	0

Nouns

Table 8 lists the five most repetitive nouns used to identify the Indian and non-Indian characters in 44 comic book stories analyzed. These nouns were procured from a list of five nouns dominating each comic story. Originally the list of nouns numbered 220 each for the Indian and non-

Indian in the 44 stories analyzed. The five most commonly used nouns are presented here:

Table 8

Nouns

Indian	Non-Indian
Injun	Paleface
Redskin	Whiteman
Brave	Yellowstrips
Warrior	Boss
Squaw	Agent

Katz-Braly Stereotype List

Table 9 lists the results of the application of the Katz-Braly stereotype list. After the first story reading, the coder applied this list to the dominant Indian and non-Indian characters. Five adjectives that best described the character were selected and placed in rank order. From the original selection of 220 adjectives for each coder, the five most repetitive adjectives were chosen. They are listed in Table 9 on the following page.

Verbs

Table 10 is the result of obtaining 220 violent verbs from the 44 comic stories analyzed. The five most repetitive

Table 9

Katz-Braly Stereotype List

Indian	Non-Indian
Aggressive	Persistent
Revengeful	Alert
Cruel	Individualistic
Treacherous	Industrious
Cowardly	Shrewd

verbs appear here. The investigator obtained the list in an attempt to secure the violent or aggressive pulse of the western comic book analyzed.

Table 10

Violent Verbs

shoot	kill
scalp	attack
revenge	

Additional information was obtained from further analysis of the comic book sample. Each coder was instructed to put down the implicit theme of the comic story and the dominant, implicit concept or lesson intended. This was

done at the completion of the story reading for the first time. In this way the investigator obtained 44 themes and lessons documented in a simple sentence from each of the four coders. Percentage coder agreement for the thematic and precept data was 80.68%. These lessons and themes are listed in appendix E.

The dominant implicit theme presented within the comic story was the dependence of the Indian on the non-Indian to solve his problems. A cursory examination of this dependency relationship revealed that the Indians' problems were either created by a "bad" Indian or non-Indian. Although the Indian group attempted to solve singular problems, the Indian solution was rarely considered the right one by the non-Indian as intervention was consistently prevalent in the stories analyzed. This dependency, however, was not evident in the data gathered denoting the explicit theme as dependency was never the primary goal or means to a goal of the Indian, rather, it was a result of non-Indian intervention. The coder's interpretation of the overall theme, based on the explicit thematic category was one of power and dominance. The most repetitive lesson or concept implied by the comic stories and shown in appendix E was one upheld by the comic code: that in all cases, "good shall triumph over evil." It is pertinent to note, that in 77.27% of the comics analyzed, the Indian was depicted as evil while the non-Indian, who

most often occupied the role of hero was good.

Classification by Comic Book Groupings

The investigator divided the 44 comic book stories into like groupings so that inter-comic book story data could be compared. The choice of comic book allocations was based on similar characteristics of the main characters and style of writing. There are six groups in all; they are defined below.

Group 1: "Kid". This group contained 11 stories in which the main non-Indian character is called "Kid"; i.e., "Cheyenne Kid," "Sundance Kid," and "Rawhide Kid." This accumulation of "Kids" is perhaps a sign that this type of 'western' comic caters to youthful tastes in particular and tries to give its readers characters with whom they can readily identify.

Group 2: "Radio and Television". There were six comics in this group. These comics were chosen as they consisted of main characters who have previously or concurrently appeared on radio or television. The resultant comic is a replica story or an episode of the program. The front cover contained pictures of the radio or television star. The Lone Ranger, Daniel Boone, and Gunsmoke are examples.

Group 3: "Classics". The group of "Classic" comic books contain well known stories such as the Leatherstocking

Tales by Cooper and new classics or legends such as Buffalo Bill, anonymously written. Nine "Classic" comics appeared in the overall sample, eight remained in this group as "The Song of Hiawatha" appears in the Indian grouping.

Group 4: "Indian". This small group of three comic stories contained Indian characters only. Both "Young Hawk" and "Strong Bow" appeared in title comics such as the Rawhide Kid and Daniel Boone. These stories are fillers and were not the main feature of the comic book. Neither of these characters has his own comic book. The Classic "The Song of Hiawatha" is included here.

Group 5: "Rangers". This group of eight stories consisted of the "Ranger" stories. There was more than one non-Indian featured as the "Rangers," Texas or otherwise, brought justice to the lawless west. "Tomahawk" is predominant in this group. "Son of Tomahawk" and "Texas Rangers" are also included.

Group 6: "Miscellaneous". This group is made up of eight comic book stories that appeared in well-known title comics such as the "Rawhide Kid." They acted as fillers and rarely appeared in the comic series, or if they did appear, it was in every third or fourth publication. "Doc Hunter, White Medicine Man" is an illustration. Further, this collection of stories contained comic stories that appeared as single publications and not published on a regular basis.

"Judge Colt" is an example. Lastly, this group also contained any comic stories that did not fit into the previous five groupings; i.e., "Western Gunfighters" and "Unknown Worlds."

The six groups presented previously, contain the following number of comic book stories.

Group 1	11	Group 4	3
Group 2	6	Group 5	8
Group 3	8	Group 6	8

The number of comic stories contained in each group were unequal and therefore numerical comparisons were distributed unevenly. The characteristics or formula employed in group 1 appeared as repetitive and items analyzed could be exemplified by a smaller number of comics. These relative proportions, although unequal in the groups, do offer significant findings when collective group characteristics are compared.

Group 4 contained three comic book stories that did not have non-Indian characters. This group, although small, is highly relevant; two of the stories did not appear as a comic book in itself with a well-known Indian hero. The Classic "Hiawatha" included in this group, appeared in a feature comic book but cannot be included as a "modern" day inclusion of an Indian hero in the comic book.

There are seven tables illustrating the classification

of the comic book group data.

Pictorial Representation of Physical Appearance
of the Indian in Six Comic Book Groups

Table 11 presents the number and percentage of comic books for each group that depicted the skin color, height, build, and facial expression of the Indian characters. It can be seen from table 11 that, while the majority of comics depicted the Indian as natural in color, none of the "Classic" comics did so. The figures are spaced evenly in each group except the "Miscellaneous" collection which showed the majority of Indians analyzed to be natural in color. There is no great variation in the comic book sets for height and build of the Indian. All collections showed the Indian as grim expressed.

Dress and Ornamentation of the Indian in
Six Comic Book Groups

The figures presented in table 12 show the number of comics in each group depicting the dress and ornamentation of the Indian in the 'western' comic book. The figures are spaced throughout each item evenly. The majority of each comic book group showed the Indian with nothing on above the waist, wearing loincloth and leggings, and moccasins. Each comic book contained chiefs except the miscellaneous group. All groups were predominant in showing the Indian wearing a

Table 11

Pictorial Representation of Physical Appearance of the
Indian in Six Comic Book Groups

	I		II		III		IV		V		VI	
Group	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Skin Color												
red	3	27.27	0	0.00	8	100.0	0	0.00	3	37.50	0	0.00
pink	4	36.36	3	50.00	0	0.00	0	0.00	4	50.00	1	12.50
natural	4	36.36	3	50.00	0	0.00	3	100.0	1	12.50	7	87.50
Height												
tall	3	27.27	0	0.00	0	0.00	1	33.33	3	37.50	0	0.00
short	0	0.00	1	16.67	0	0.00	0	0.00	0	0.00	1	12.50
medium	8	72.73	5	83.33	8	100.0	2	66.67	5	62.50	7	87.50
Build												
fat	0	0.00	1	16.67	0	0.00	0	0.00	0	0.00	1	12.50
thin	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
medium	11	100.0	5	83.33	8	100.0	3	100.0	8	100.0	7	87.50
Facial Expression												
pleasant	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
grim	11	100.0	6	100.0	8	100.0	3	100.0	8	100.0	8	100.0

Table 12

Dress and Ornamentation of the Indian in Six Comic Book Groups

Group	I		II		III		IV		V		VI	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Hair Style												
bun	1	9.09	0	0.00	0	0.00	0	0.00	1	12.50	0	0.00
scalp lock	0	0.00	1	16.67	8	100.0	0	0.00	0	0.00	1	12.50
shoulder length	1	9.09	2	33.33	0	0.00	1	33.33	5	62.50	5	62.50
braided down												
side	9	81.82	6	100.0	0	0.00	3	100.0	8	100.0	3	37.50
braided down												
back	1	9.09	0	0.00	1	12.50	0	0.00	0	0.00	0	0.00
short hair	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Objects of Ornamentation												
wrist bands	7	63.64	3	33.33	4	50.00	1	33.33	3	37.50	1	12.50
arm bands	9	81.82	5	83.33	3	37.50	2	66.67	2	25.00	2	25.00
necklaces	10	90.91	6	100.0	5	62.50	2	66.67	4	50.00	2	25.00
earrings	1	9.09	0	0.00	4	50.00	1	33.33	0	0.00	2	25.00
shell or metal												
objects	8	72.73	3	33.33	3	37.50	2	66.67	2	25.00	0	0.00
decorated cloth	3	27.27	0	0.00	2	25.00	0	0.00	0	0.00	0	0.00
tattooing												
(wartime)	0	0.00	0	0.00	1	12.50	0	0.00	0	0.00	0	0.00
tattooing												
(peacetime)	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
paint												
(wartime)	7	63.64	4	66.67	5	62.5	1	33.33	3	37.50	1	12.50
paint												
(peacetime)	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00

feathers.

All of the "Classic" comic books showed the Indian with a scalp lock, while the majority of books depicted the Indian with his hair braided down the side.

All of the comic book sets presented the Indian wearing some form of ornamentation. The "Kid" group and the "Classic" group showed examples more liberally decorated than the other four groups. The "Ranger" collection also showed ornamentation but limited primarily to wrist and arm bands. All of the comic book groups depicted the Indian in war paint; the "Kid" and "Classic" groups again were the highest in so doing.

Other Material, Cultural Traits Presented in Six Comic Book Groups

The other material, cultural traits presented in table 13 showed that both the "Kid" and "Ranger" comic book groups had a higher incidence of gun use. The "Classic" and "Indian" sets depicted the Indian with bow and arrow, tomahawk, spears, and knives in all but one of the comic book stories analyzed.

The most common dwelling type in each group was the tipi. Most often in the "Ranger" collection the dwelling type was not given. Only two log houses appeared in the 44 stories analyzed and these were in the miscellaneous category. The raiding economy was the most predominant in the "Kid,"

Table 13
Other Material, Cultural Traits Presented in
Six Comic Book Groups

	I		II		III		IV		V		VI	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Weapons												
guns	11	100.0	4	66.67	1	12.50	1	33.33	8	100.0	1	12.50
bow and arrow	11	100.0	2	33.33	8	100.0	3	100.0	6	75.00	3	37.50
tomahawk	7	63.64	3	50.00	8	100.0	3	100.0	5	62.50	2	25.00
spear	6	54.54	5	83.33	8	100.0	2	66.67	3	37.50	1	12.50
shield	4	36.36	1	16.67	5	62.50	1	33.33	0	0.00	0	0.00
knives	8	72.73	2	33.33	8	100.0	3	100.0	5	62.50	1	12.50
Dwelling												
not given	3	27.27	1	16.67	1	12.50	0	0.00	5	62.50	2	25.00
tipi	8	72.73	3	33.33	7	87.50	2	66.67	2	25.00	3	37.50
longhouse	0	0.00	1	16.67	0	0.00	0	0.00	0	0.00	0	0.00
brush house	0	0.00	1	16.67	0	0.00	1	33.33	1	12.50	1	12.50
log house	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	2	25.00
Economy												
not given	1	9.09	0	0.00	0	0.00	0	0.00	2	25.00	0	0.00
hunting	2	18.18	2	33.33	2	25.00	3	100.0	1	12.50	1	12.50
raiding	8	72.73	4	66.67	6	75.00	0	0.00	5	62.50	5	62.50
farming	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	2	25.00
ranching	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Transportation												
horse	8	72.73	4	66.67	4	50.00	0	0.00	6	75.00	6	75.00
canoe	0	0.00	0	0.00	1	12.50	3	100.0	0	0.00	0	0.00
foot	3	27.27	2	33.33	3	37.50	0	0.00	2	25.00	2	25.00

"Classic," and "Ranger" groups. Hunting was exclusively the mode of the economy depicted for the Indian set. The "Kid" group was the highest in the use of the horse. It is interesting to note that the "Indian" group depicted the canoe as the means of transportation in all of the stories analyzed.

Miscellaneous Items Presented in

Six Comic Book Groups

Table 14 showed that the "Classic" comic book group depicted Indian cruelty in 100% of its stories, while four stories in the "Kid" group did so. None of the Indian group contained acts of cruelty but rather, two acts of bravery were depicted.

Shooting appeared in every comic story analyzed. It dominated the "Kid" and "Classic" groups and was highly evident in the "Ranger" collection. Incidents of beating were more apparent in the "Kid" and "Classic" groups than in the other groups researched. Two comics showed violence in the Indian group.

The "Kid" and "Classic" group depicted the Indian as instigating all acts of violence barring one story in the "Classic" group. The "Ranger" stories depicted 87.5% of its comics as Indian instigated violence. "The Radio and Television" group was the lowest in this item of analysis.

Table 14
Miscellaneous Items Presented in Six Comic Book Groups

Group	I		II		III		IV		V		VI	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Evidence of												
humor	0	0.00	0	0.00	0	0.00	0	0.00	1	12.50	1	12.50
drunkenness	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
religion	1	9.09	1	16.67	2	25.00	1	33.33	0	0.00	0	0.00
cruelty	4	36.36	0	0.00	8	100.0	0	0.00	2	25.00	0	0.00
humaneness	2	18.18	0	0.00	0	0.00	2	66.67	1	12.50	1	12.50
cowardliness	4	36.36	1	16.67	0	0.00	1	33.33	1	12.50	1	12.50
bravery	1	9.09	4	66.67	3	37.50	2	66.67	1	12.50	2	25.00
strong will	0	0.00	0	0.00	1	12.50	2	66.67	0	0.00	0	0.00
easily led	3	27.27	0	0.00	1	12.50	0	0.00	0	0.00	0	0.00
trustworthiness	0	0.00	0	0.00	0	0.00	1	33.33	0	0.00	1	12.50
untrustworth-												
iness	4	36.36	0	0.00	4	50.00	0	0.00	0	0.00	0	0.00
dirtyiness	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
cleanliness	5	45.45	2	33.33	2	25.00	1	33.33	2	25.00	2	25.00
Acts of Violence												
shooting	11	100.0	6	100.0	8	100.0	1	33.33	5	62.50	4	50.00
beating	6	54.54	3	50.00	5	62.50	1	33.33	1	12.50	2	25.00
knifing	2	18.18	1	16.67	1	12.50	0	0.00	1	12.50	0	0.00
Direction of												
Violence												
Indian-White	11	100.0	3	100.0	7	87.50	0	0.00	7	87.50	5	62.50
White-Indian	2	18.18	1	16.67	1	12.50	0	0.00	1	12.50	2	25.00
Indian-Indian	0	0.00	1	16.67	1	12.50	2	66.67	0	0.00	2	25.00
White-White	1	9.09	0	0.00	0	0.00	0	0.00	0	0.00	1	12.50

Verbal Data Concerning Story Background
in Six Comic Book Groups

Table 15 examined the story background obtained from the verbal data in the six comic book groups. All of the stories presented the Indian in an historical setting except for one story in the "Miscellaneous" group.

The setting of the action was domestic, that is, it took place in Canada or the United States in all but two of the stories that were legendary in setting.

In the information content derived from the verbal data, it is interesting to note that all of the "Indian" group stories were believable. The "Classic" group appeared distorted in seven stories and misinformed in one. The majority of the "Kid" group stories were distorted.

The overall explicit theme that dominated the "Kid" and "Classic" comic book groups was "power and dominance." The "Indian" group did not portray this theme, but depicted the theme of justice.

The direction of the story toward the Indian was completely positive for the Indian group. All of the "Classic" group were negative. All of the "Kid" group but one were negative. The other three groups: "Radio and Television," "Rangers," and "Miscellaneous" were largely negative toward the Indian.

Under the category, "main character," the dominant

Table 15
Verbal Data Concerning Story Background in Six Comic Book Groups

Group	I		II		III		IV		V		VI	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Time Of Action												
historical	11	100.0	6	100.0	8	100.0	3	100.0	8	100.0	7	87.50
contemporary	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	1	12.50
Setting Of Action												
foreign	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
legendary	0	0.00	0	0.00	1	12.50	0	0.00	0	0.00	1	12.50
domestic	11	100.0	6	100.0	7	87.50	3	100.0	8	100.0	7	87.50
Information Content												
distorted	7	63.64	3	50.00	7	87.50	0	0.00	5	62.50	4	50.00
misinformed	2	18.18	2	33.33	1	12.50	0	0.00	1	12.50	1	12.50
honest	1	9.09	0	0.00	0	0.00	0	0.00	1	12.50	2	25.00
believable	1	9.09	1	16.67	0	0.00	3	100.0	1	12.50	2	25.00
Overall Theme												
love	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
justice	0	0.00	4	66.67	0	0.00	2	66.67	3	37.50	3	37.50
idealism	0	0.00	1	16.67	0	0.00	1	33.33	0	0.00	2	25.00
power and dominance	9	81.81	2	33.33	7	87.50	0	0.00	2	25.00	2	25.00
outcast	2	18.18	1	16.67	1	12.50	0	0.00	1	12.50	1	12.50
Direction Of The Story Toward The Indian												
positive	1	9.09	1	16.67	0	0.00	3	100.0	2	25.00	3	37.50
negative	10	90.90	5	83.33	8	100.0	0	0.00	6	75.00	5	62.50

Table 15 (continued)

I		II		III		IV		V		VI	
Group	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	
Main Character											
Non-Indian	10	90.90	5	83.33	7	87.50	0	0.00	8	100.0	
Indian	1	9.09	1	16.67	1	12.50	3	100.0	0	0.00	
Role In Story											
major character											
Indian	0	0.00	1	16.67	0	0.00	3	100.0	0	0.00	
Non-Indian	11	100.0	5	83.33	8	100.0	0	0.00	8	100.0	
sub-major character											
Indian	10	90.90	4	66.67	7	87.5	3	100.0	5	62.5	
Non-Indian	1	9.09	2	33.33	1	12.50	0	0.00	3	37.50	
minor character											
Indian	6	54.54	4	66.67	7	87.50	3	100.0	5	62.50	
Non-Indian	5	45.40	2	33.33	1	12.50	0	0.00	3	37.50	
hero											
Indian	0	0.00	1	16.67	0	0.00	3	100.0	1	12.50	
Non-Indian	11	100.0	5	83.33	8	100.0	0	0.00	7	87.50	
villain											
Indian	11	100.0	4	66.67	7	87.50	3	100.0	4	50.50	
Non-Indian	0	0.00	2	33.33	1	12.50	0	0.00	4	50.00	
<hr/>											
Indian Characters											
proper name											
references	192		135		129		140		108	138	
other names or											
pronoun											
references	272		201		293		261		193	186	

characters were white in the "Kid," "Radio and Television," "Classic," "Ranger," and the majority of the "Miscellaneous" group.

The major character in all of the "Kid," "Classic," and "Ranger" groups were non-Indian. In these same groups the Indian occupied the role of sub-major character and minor character in each group.

The only group in which the Indian was predominantly the hero was in the "Indian" group. In only three other comic stories did the Indian achieve the role of hero. One each appeared in the "Radio and Television" group, the "Ranger" group, and the "Miscellaneous" group. In all other stories and groups the non-Indian appeared as the hero.

In every "Kid" and "Classic" group the Indian was the villain. And in the majority of each of the other groups this was also evident.

Proper name and other names and pronoun references made by the non-Indian toward the Indian were largely equal in each group.

Analysis of the Main Indian and Non-Indian Characters that Appeared in Six Comic Book Groups

The non-Indian characters in one of the "Ranger" books and two of the "Miscellaneous" had money and financial security as their main personality traits. No groups had

characters that aspired to status and prestige as a dominant personality trait (see table 6).

Power and dominance, although a widely held explicit theme for the six comic book groups, did not appear as the predominant personality trait for any of the main characters of Indian and non-Indian ancestry. Adventure and justice appeared as the main personality traits in the "Kid" group. Patriotism was almost non existent in each group.

Solutions to immediate problems were predominant traits for the Indian in the "Kid" group as was vengeance, hatred, and revenge. All groups presented the majority of Indian and non-Indian characters as employing physical violence, threats of physical violence and deceit, cunning and trickery as the methods to goals or values.

Dependence on others did not appear as a main means to a goal predominantly in any of the groups. Overall, however, forced dependency appeared as an implicit theme in the comic book stories analyzed.

Barriers to achievement of goals or values were high in all groups concerning the lack of barriers present for the non-Indian to overcome. The Indian in each group analyzed faced interpersonal physical violence or personal industry on the part of others as the main barriers to their goals.

Table 16

Analysis of the Main Indian and Non-Indian
Characters that Appeared in
Six Comic Book Groups

	I		II		III		IV		V		VI	
Group	I	NI	I	NI	I	NI	I	NI	I	NI	I	NI
Personality Traits												
money, financial												
security	0	0	0	0	0	0	0	0	0	1	0	2
status, pres-												
tige	0	0	0	0	0	0	0	0	0	0	0	0
power and												
dominance	0	1	0	1	3	3	1	1	2	0	0	2
idealism, reform	0	0	0	0	0	0	0	0	0	2	0	0
adventure	0	5	0	2	0	1	0	0	0	0	0	0
justice	0	4	0	2	0	2	1	0	0	1	0	1
patriotism	0	0	0	1	0	0	0	0	0	0	0	1
independence	0	0	0	0	0	1	0	0	0	2	1	0
solution to												
immediate												
problems	9	0	0	1	2	0	0	0	1	1	1	0
vengeance, hatred,												
revenge	2	0	4	1	3	1	1	0	4	1	4	1
safety	0	0	0	0	0	0	0	0	0	0	0	0
love and friend-												
ship	0	1	2	0	0	0	0	0	1	0	1	0
progress	0	0	0	0	0	0	0	0	0	0	0	1
Methods or Means to												
Goals or Values												
physical violence												
or threats of												
physical viol-												
ence	8	9	1	0	8	7	1	0	6	2	1	0
coercion	0	0	0	0	0	0	0	0	0	0	0	0
deceit, cunning												
and trickery	3	1	5	3	0	1	1	0	0	1	1	1
fairplay, co-												
operation	0	0	0	0	0	0	1	0	0	0	0	1
personal charm												
persuasion	0	0	0	1	0	0	0	0	0	0	0	0
bribery	0	1	0	0	0	0	0	0	0	0	0	0
promise of better												
things to come	0	0	0	1	0	0	0	0	0	0	0	3

Table 16 (continued)

Group	I		II		III		IV		V		VI	
	I	NI	I	NI	I	NI	I	NI	I	NI	I	NI
Methods or Means to Goals or Values (cont'd)												
rebellion	0	0	0	0	0	0	0	0	1	0	1	0
dependence on others including sponging	0	0	0	0	0	0	0	0	1	0	4	0
personal industry ingenuity	0	0	0	1	0	0	0	0	0	4	1	0
established authority	0	0	0	0	0	0	0	0	0	1	0	2
luck, fate, chance	0	0	0	0	0	0	0	0	0	0	0	1
not applicable, none, uncertain	0	0	0	0	0	0	0	0	0	0	0	0
Barriers to Achievement of Goals or Values												
interpersonal physical violence	3	0	2	3	1	0	0	0	3	1	2	2
deceit, cunning, trickery on the part of others	1	0	1	0	2	0	0	0	3	0	3	0
failure of dependence relationship	0	0	0	0	0	0	0	0	0	0	1	0
bribery on the part of others	0	0	0	0	0	0	0	0	0	0	0	0
rebellion of others	0	0	0	0	0	0	0	0	0	0	0	0
personal industry on the part of others	4	0	0	1	3	0	0	0	1	0	0	4
opposition by authority	1	0	0	0	1	0	0	0	0	0	0	1
luck, fate, chance	0	0	0	1	0	0	1	0	0	1	0	0
no barriers, indefinable, uncertain	2	11	3	1	1	8	2	0	1	6	2	1

Verbal Symbols for Indian and Non-Indian
Characters in Six Comic Book Groups

In table 17 the frequency for the verbal symbols attributed to the Indian and non-Indian characters were listed for each of the six comic book groups.

In all groups but "4" the non-Indian used generalizations, name calling, and stereotypes more often than their Indian counterparts. The "Kid" and "Classic" groups were dominant in the frequency of omnibus symbols used.

The variations in verbal utterances were prevalent in each group. The Indian spoke in incomplete sentences, with words left out of sentences, and employed guttural sounds more often than his non-Indian counterpart. The "Kid," "Classic," and "Ranger" groups utilized these verbal techniques most often. The frequency of verbal utterances is documented for the "Indian" groups also. Actually the figures presented in table 17 are high considering that only three comic stories analyzed occupy this group. It is in this area of analysis that the Indian appeared in a negative dimension within the "Indian" group.

The "Kid" and "Classic" comic book groups were found to portray the Indian most negatively followed by the "Ranger" group. The "Radio and Television" and "Miscellaneous" groups were found to be more negative than neutral but not overtly so. Overall, only the "Indian" group was positive in the representation of the Indian.

Table 17

Verbal Symbols for Indian and Non-Indian
Characters in Six Comic Book Groups

Group	I	II	III	IV	V	VI
Omnibus Symbols						
Number Of						
generalizations used by						
Indians	18	8	10	6	13	7
Non-Indians	43	17	32	0	28	21
name calling used by						
Indians	29	14	25	9	17	18
Non-Indians	99	43	81	0	68	64
stereotypes used by						
Indians	12	2	11	3	7	4
Non-Indians	45	11	36	0	18	17
Variations in Verbal						
Utterances						
Number Of						
incomplete sentences						
Indians	10	3	11	4	6	5
Non-Indians	9	4	6	0	7	5
words left out of						
sentences						
Indians	72	28	50	25	45	48
Non-Indians	3	1	2	0	2	2
guttural sounds						
Indians	60	23	35	15	39	34
Non-Indians	16	7	11	0	10	8
headnodding						
Indians	1	0	0	0	1	0
Non-Indians	0	0	0	0	0	0

CHAPTER V

SUMMARY, CONCLUSIONS, RECOMMENDATIONS AND IMPLICATIONS

Summary

The purpose of this study was to investigate, using the research method, content analysis, the role and characterization of the Indian depicted in the western comic book.

It is important that minority groups within the general society be given a just portrayal of the role they occupied or occupy within that society.

The North American Indian, as a member of a minority group, is portrayed as a comic book character. The comic is a media form produced by the dominant society; a society that does not often allow the Indian a voice in his own portrayal. As such, common Indian stereotypes, generalizations, and derogatory words are perpetuated. The casual and non threatening nature of the readily available comic books make them an appealing media form for children. Western comic stories analyzed in this study do serve to reinforce stereotypes and negative representations of the Indian depicted therein.

Basically the Indian, clad in loincloth, leggings, and moccasins, subsisted in a hunting and raiding economy. He was depicted as cowardly, grim expressioned, treacherous,

sneaky, dependent, untrustworthy, and cruel. He wore his hair at shoulder length with either a few feathers or a complete plains' headdress. He adorned himself with wrist and arm bands, necklaces and war paint. He used bows and arrows, guns, tomahawks, and knives most readily. The Indian was rarely the main character and hero but largely the sub-major character and villain. Well known nouns denoting the Indian were evident, namely; "injun," "redskin," "squaw," "savage," and "warrior." The comic books analyzed, depicted the Indian negatively and perpetuated common stereotypes and generalizations.

The Procedure Used

Children of all ages have access to comic book stories and many adults judge comic content without knowing exactly what is contained within.

Most studies done on comic material were compiled in the 1940's and early 1950's when comic books first became popular.

For the purposes of content analysis of the comic book, stories and the characterization and role assigned to the Indian, the guidelines of Berelson (1952), were used to develop the categories. Categories utilized by Agogino (1950) and Spiegleman et al. (1953) were adopted or modified to suit the demands of this study. The Katz-Braly list of verbal stereotypes (1933) was also adopted for use in this study.

Data summary sheets were used to gather and record data pertaining to pictorial and linguistic material. The data were tabulated in numerical and percentage form. Inter content comparisons were made between six comic book groups. Comparisons were made between main Indian and non-Indian characters in each comic story where applicable. The findings of this investigation were presented in Chapter IV in tabular form. Interpretation and explanation preceded each table.

A pilot study was carried out by the investigator and three coders prior to the study to establish reliability and validity.

Conclusions

After examination and analysis of the data collected were completed, a number of conclusions were reached by the investigator. These conclusions answer the previously established hypotheses and are based on the specific questions set forth in this study. All are listed below. These conclusions only apply to the sample of western comic books analyzed in this study.

1. Negative treatment and stereotyping of the Indian did occur within the content of the western comic book.
2. Discriminatory and derogatory words were used to describe the Indian in the western comic book.

3. The treatment of the Indian in the western comic book did not dignify his differences of race, creed, and custom. Indians were presented in such a way that broad generalizations and negative characteristics could be attributed to a population based on a few comic book figures.

4. Indian/non-Indian interaction took place in an old west setting and was presented as a distorted picture of that historical era.

5. Indian characters, for the most part, were unable to solve their own problems and were dependent upon non-Indians for solutions.

6. Derogatory nouns were employed to denote the Indian. Examples are "injun," "redskin," "squaw," "savage," and "warrior."

7. The Indian was presented in a 19th century mode of dress, characterized by nothing worn above the waist, clad in loincloth, leggings, and moccasins.

8. There did exist identifiable stereotypes imputed to the Indian. He appeared as dependent, treacherous, sneaky, cruel, and untrustworthy.

9. The characterization of the Indian tended to be clear cut and extreme. He was the grim faced villain, treacherous and revengeful.

10. The Indian was depicted negatively in the western comic book.

11. The Indian was depicted as cruel in 32% of the comic stories analyzed.

12. With the exception of the three comic book stories that presented the Indian in precontact times, the western comic books analyzed did not contribute positively to helping the Indian and non-Indian reader better know and understand the dimensions of the Indian cultures and skills utilized during the historical period presented.

13. The method of research, content analysis, proved to be a useful technique in gleaning an understanding of the representation of the Indian in the western comic book.

Recommendations

The following recommendations were derived directly from the analysis of the data collected and a review of the previous conclusions reached.

1. It is recommended that the findings of this study be made available to publishers of the western comic books analyzed.

2. It is recommended that letters be written to parent and teacher organizations giving the findings of this study so that interested parents and teachers of both Indian and non-Indian children could voice their opinions to the publishers of such literature consumed by children.

3. It is recommended that a letter be written to the comic book code of ethics so that the committee might take a stand on the representation of minority groups contained in the western comic book.

4. It is recommended that teachers presenting units of study on the Indian be made aware of the negative portrayal of the Indian in the western comic book. A critical analysis could then be made to help offset the distorted and misinformed content presented by these comics. Also at this time balanced materials depicting the Indian of the 19th century could be compared to the comic book representation. Well known Indians and their expertise could be made available and known to the children. This would help establish the importance of the Indian in society today.

5. It is recommended that letters be written to various Indian organizations informing them as to the findings of this study.

Suggestions for Further Study

1. It is recommended that further research be undertaken to better determine why the Indian occupies this role in mass media publications; also to determine why his role has not been altered to better present him in a positive light. Why does the Indian accept this role?

2. It is recommended that further research be undertaken to assess the effects of the presented negative Indian

portrayal on the attitudes and opinions of the children who read these comics.

3. It is recommended that further research be undertaken to compare the values and attitudes, attributable characteristics, and the portrayal of the Indian in children's books and comic books.

4. It is recommended that further research be undertaken to determine the values and attitudes, attributable characteristics, and the portrayal of the Indian in children's television, movies, and cartoons.

5. It is recommended that further research be undertaken to establish the actual role the Indian serves in television advertising.

Implications of the Study

Since comic panels consist of integrated verbal pictorial combinations, the comic book communicates messages on at least two levels. The action of the comic book better helps the words achieve the meaning intended by the artist.

The pictorial data provided derogatory material so that a nonreader or a young child could form negative opinions about Indians. The pictorial images created by the comics make characters and the stereotypes of such, easily recognized. The interplay of pictures and words depicts exemplary moments. The action is compressed to provide the greatest stimulation effect. It is through this emotionalized

interplay of words and pictures that the western comic book introduces, perpetuates, and reaffirms a negative representation of the Indian.

The comic book stories analyzed reflected operative prejudices and attitudes in the characterization of the Indian presented to the reader. Knowledge of stereotypes, generalizations, and derogatory words directed toward the Indian is invaluable to better understand the dominant non-Indian culture. Many changes have taken place in the last hundred years but the cultural changes affecting the Indian are not reflected in current comic book stories.

Two questions were raised by this finding. What is served by employing stereotypes and generalizations about the Indian in a media form accepted by children? What are the cultural implications of employing stereotypes and generalizations about the Indian in a media form accepted by children?

Most non-Indians are ignorant of the dimensions of past or present day Indian cultures. Too often the basis for North American, non-Indian heritage is founded on the "take over" or "settling" of the west and this is perpetuated in comic book publications.

Further, the Indian as a member of a minority group, is invisible to the majority of non-Indians. Comic book formulas continue to make him a nonperson, a person who existed only in the past. Comic book publications reinforce

the thinking of children with stereotypes and prejudices to keep the Indian as such.

The cultural implications of this assigned Indian role is a reinforced ignorance that condones and continues to perpetuate racial misunderstandings and mistrusts. Blue (1972) stated:

Prejudice in regards to race, or a segment of society, for reasons of race, or skin color can create great harm mentally and physically to the recipient. The non-Indian societies are usually entangled in complex forms of prejudice ranging from old culture religion to race and minority groups of separate identity (p. 100).

The western comic book stories analyzed act as a vehicle of introduction to, and reinforcement of operative non-Indian prejudices, stereotypes, and derogatory denotations toward the Indian minority group.

The comic book is an accessible media form that is action packed and adventuresome for children. It is significant that a by-product of the comic is resultant ignorance, misunderstanding and prejudice toward a group of people.

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Appendix A

Data Work Sheets and Data Summary Sheets

DATA SUMMARY SHEET A

PHYSICAL APPEARANCE

Comic Book No.	1	2	3	4	5	6	7	8	9	10
----------------	---	---	---	---	---	---	---	---	---	----

Skin Color

Red _____

Pink _____

Natural

Height

Tall _____

Short

Medium

Build

Fat _____

Thin

Medium

Facial
Expression

Pleasant

Grim

DATA SUMMARY SHEET B

DRESS AND ORNAMENTATION

Comic Book No.	1	2	3	4	5	6	7	8	9	10
----------------	---	---	---	---	---	---	---	---	---	----

Hair Style

[illegible]

Scalp Lock

Shoulder Length

Braided Down
Side

Braided Down
Back

Short Hair

Objects of Ornamentation

Wrist Bands

Arm Band _____

Necklaces _____

Earrings _____

Shell or Metal
Objects

Decorated Cloth _____

Tattooing
(Wartime)

Tattooing
(Peacetime)

Paint (Wartime)

Paint
(Peacetime)

DATA SUMMARY SHEET B
(continued)

DRESS AND ORNAMENTATION

Comic Book No.	1	2	3	4	5	6	7	8	9	10
<u>Dress</u>										
Nothing Above the Waist										
Loincloth and Leggings										
Blankets and Robes										
Skin or Cloth Shirt										
Moccasins or Sandals										
Single Piece Dress										
<u>Headdress</u>										
Full Plains Head Gear										
Fur Hats										
Horsehair Headdress										
Few Feathers										
No Feathers										

Dress

Nothing Above the Waist

Loincloth and Leggings

Blankets and Robes

Skin or Cloth Shirt

Moccasins or Sandals

Single Piece Dress

Headdress

Full Plains Head Gear

Fur Hats

Horsehair Headdress

Few Feathers

No Feathers

DATA SUMMARY SHEET C

OTHER MATERIAL, CULTURAL TRAITS

Comic Book No.	1	2	3	4	5	6	7	8	9	10
<u>Weapons</u>										
Guns	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bow and Arrow	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tomahawk	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Spear	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Shield	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Knives	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<u>Dwelling</u>										
Tipi	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Longhouse	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Brush House	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Log House	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<u>Economy</u>										
Hunting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Raiding	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Farming	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ranching	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<u>Transportation</u>										
Horse	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Canoe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Foot	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

DATA SUMMARY SHEET D

MISCELLANEOUS

[illegible]

DATA SUMMARY SHEET E

STORY BACKGROUND

Comic Book No.	1	2	3	4	5	6	7	8	9	10
----------------	---	---	---	---	---	---	---	---	---	----

Time of Action

Historical _____

Contemporary _____

Setting of Action

Foreign _____

Legendary _____

Domestic _____
(USA or Can.)

Information Content

Distorted _____

Misinformed _____

Honest

Believable _____

Overall Theme

Love _____

Justice _____

Idealism _____

Power and Dominance

Outcast

Direction of Story
Toward the Indian

Positive/Negative

DATA SUMMARY SHEET E
(continued)

STORY BACKGROUND

Comic Book No.	1	2	3	4	5	6	7	8	9	10
<u>Main Character*</u>										
White-Indian	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Indian-White	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Indian-Indian	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<u>Role in Story</u>										
Major Character (Indian)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
(Non-Indian)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Submajor Character (Indian)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
(Non-Indian)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Minor Character (Indian)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
(Non-Indian)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Hero (Indian)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
(Non-Indian)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<u>Indian Characters</u>										
No. of references by proper name	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
No. of references by other names or pronouns	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

*Direction implied. For example (White-Indian).
The white character is more dominant, appears
more often than his Indian counterpart.

DATA SUMMARY SHEET F

GOALS AND VALUES

Comic Book No.	1	2	3	4	5	6	7	8	9	10
	I	W	I	W	I	W	I	W	I	W

Personality Traits

Money, Financial Security										
Status, Prestige										
Power and Dominance										
Idealism, Reform										
Adventure										
Justice										
Patriotism										
Independence										
Solution to Immediate Problems										
Vengeance, Hatred, Revenge										
Safety										
Love and Friendship										
Progress										

Methods or Means
To Goals or Values

Physical Violence										
Threats of Physical Violence										
Coercion										
Deceit, Cunning Trickery										
Fairplay, Co-operation										

DATA SUMMARY SHEET F
(continued)

GOALS AND VALUES

Comic Book No.

1 2 3 4 5 6 7 8 9 10
I W I W I W I W I W I W I W I W

Methods or Means
to Goals or Values

Personal Charm,
Persuasion

Bribery

Promise of Better
Things to Come

Rebellion

Dependence on
Others, Including
Sponging

Personal Industry
Ingenuity

Established
Authority

Luck, Fate,
Chance

Not Applicable,
None, Uncertain

Barriers to Achievement
of Goals or Values

Interpersonal Physi-
cal Violence

Deceit, Cunning,
Trickery on the
Part of Others

Failure of Depend-
ence Relationship

Bribery on the
Part of Others

Rebellion of
Others

DATA SUMMARY SHEET F
(continued)

GOALS AND VALUES

[illegible]

Barriers to Achievement of Goals or Values

Personal Industry
on the Part of
Others

Opposition by Authority

Luck, Fate,
Chance

No Barriers,
Indefinable,
Uncertain

[illegible]

DATA SUMMARY SHEET G

VERBAL SYMBOLS

Comic Book No.

1 2 3 4 5 6 7 8 10

Omnibus Symbols

Number Of

Generalizations

Used By

Indians

Year	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099
1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	

Non-Indians

[illegible]

Name Calling

Used By

Indians

[illegible]

Non-Indians

[Glossary](#) | [Index](#) | [Feedback](#)

Stereotypes

Used By

Indians

[illegible]

Non-Indians

--	--	--	--	--	--	--	--

Variations in

Verbal Utterances

Incomplete

Sentences

Indians

[illegible]

Non-Indians

--	--	--	--	--	--	--	--	--

Words Left Out

of Sentences

Indians

የሰነድ ስም	የሰነድ ቁጥር	የሰነድ ቀን	የሰነድ ዓመት	የሰነድ ዓይነት	የሰነድ አይነት	የሰነድ አይነት	የሰነድ አይነት	የሰነድ አይነት
---------	----------	---------	----------	-----------	-----------	-----------	-----------	-----------

Non-Indians

--	--	--	--	--	--	--	--

Guttural Sounds

Indians

Chemical compound	Chemical structure	Chemical formula	Chemical name	Chemical class	Chemical description	Chemical structure	Chemical formula	Chemical name
Chemical compound	Chemical structure	Chemical formula	Chemical name	Chemical class	Chemical description	Chemical structure	Chemical formula	Chemical name

Non-Indians

የጥያቄው አይነት	የጥያቄው ትክክለኛነት	የጥያቄው ምንጭ	የጥያቄው ዋና ዋና ክፍሎች	የጥያቄው ዋና ዋና ዓላማዎች	የጥያቄው ዋና ዋና ዓላማዎች	የጥያቄው ዋና ዋና ዓላማዎች	የጥያቄው ዋና ዋና ዓላማዎች	የጥያቄው ዋና ዋና ዓላማዎች
------------	---------------	-----------	------------------	-------------------	-------------------	-------------------	-------------------	-------------------

Head Nodding

Indians

--	--	--	--	--	--	--	--	--

Non-Indians

[illegible]

DATA SUMMARY SHEET H

LIST OF FIVE NOUNS USED TO DENOTE INDIANS

Book 1	Book 2	Book 3	Book 4	Book 5
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

LIST OF FIVE NOUNS USED TO DENOTE NON-INDIANS

Book 1	Book 2	Book 3	Book 4	Book 5
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

LIST OF FIVE VIOLENT VERBS

Book 1	Book 2	Book 3	Book 4	Book 5
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

H(1) LIST OF GUTTERAL SOUNDS

Comic 1
2
3
4
5
6
7
8
9
10

H(2) LIST OF INDIAN/NON-INDIAN STEREOTYPES

Comic 1
2
3
4
5
6
7
8
9
10

H(3) LIST OF INDIAN/NON-INDIAN GENERALIZATIONS

Comic 1
2
3
4
5
6
7
8
9
10

DATA SUMMARY SHEET I

APPLICATION OF KATZ-BRALY STEREOTYPE SCALE

Book 1	
<u>Indian</u>	<u>Non-Indian</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Stereotype

Book 2	
<u>Indian</u>	<u>Non-Indian</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Stereotype

Book 3	
<u>Indian</u>	<u>Non-Indian</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Stereotype

Book 4	
<u>Indian</u>	<u>Non-Indian</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Stereotype

DATA SUMMARY SHEET J

IMPLICIT THEME IN A SIMPLE SENTENCE

Comic 1	.....
2	.....
3	.....
4	.....
5	.....
6	.....
7	.....
8	.....
9	.....
10	.....

IMPLICIT LESSON OR CONCEPT IN A SIMPLE SENTENCE

Comic 1	.....
2	.....
3	.....
4	.....
5	.....
6	.....
7	.....
8	.....
9	.....
10	.....

Appendix B

Pilot Study

INSTRUCTIONS TO CODERS OF THE PILOT STUDY

The author is doing a thesis on the role of the Indian in the western comic book. The method of research employed is content analysis. Forty-seven items of story content and character analysis are to be investigated in the pilot study.

Read the comic:

1. Select the main Indian and non-Indian character.
2. In a simple sentence write the theme of the story.
3. In a simple sentence write the lesson implied by the story.

Please return them to me.

Pictorial Categories. All words have been blocked out to offset an incidental dual communication effect.

1. Look at each comic frame carefully.
2. On the data work sheet place an "X" beside the unit listed if it is represented within the content of the comic book.

Complete categories C and D and return them to me.

Verbal Category

1. Read the comic and select the main Indian and non-Indian character.
2. On the data work sheet place an "X" beside the unit of analysis listed that best denotes the personality trait of the two protagonists selected.

3. Complete all five comic stories in this way and return to me.

Definitions of categories analyzed in the pilot study.

D. Miscellaneous

humor	laughter
drunkenness	consumption of liquor
religion	member of a religious order, shaman, active ceremony
cruelty	disposed to inflicting pain on others
humaneness	compassionate act toward another
cowardliness	dishonorable fear, frightened appearance
bravery	courageous act
strong will	determined enduring behavior
easily led	yielding to others
trustworthiness	relied upon, having confidence in an individual
untrustworthiness	not relied upon, not having confidence in an individual
dirty	soiled or filthy substance
cleanliness	free from dirt, filth

E Personality Traits

money, financial security	accumulation of money, land, luxury items
status, prestige	dominance of interpersonal relations, self-advancement
power and dominance	authority, forceful control
idealism, reform	model, perfection, improve

adventure	new experience an end in itself
justice	maintenance and administration of law, apprehension of lawless
patriotism	defending zealously your country's freedom or rights
independence	not under obligation to others, not depending on authority
solution to immediate problems	self-evident
vengeance, hatred, revenge	retaliation, resentment, satisfy a grudge
safety	protection, guardiant, without risk
love and friendship	fondness or liking for someone
progress	advancement, improvement
theme	dominant impression created by the story
lesson	rule of action or moral conduct implied

Thank you for your effort and help.

Vicki Green

Pilot Study

The theoretical framework for the nonfrequency, non-quantitative analysis was tested for validity and reliability before the categories were applied to the study. The categories tested in the pilot study were: Other material, cultural traits; Miscellaneous; Personality traits of main Indian and non-Indian characters; documentation of the implicit theme, and documentation of the lesson implied in the story.

Three members of a northern community, a nurse, a housewife, and an Indian student were asked to participate in the pilot study; all were familiar with the comic book as a media form. The coding system was explained to them and any questions were answered before the coding was undertaken. Definitions and directions were given to them. The investigator participated in the pilot study, wherein five comic books were analyzed to determine the validity and reliability of the categories employed. The pilot sample was coded twice by each participant to compute the agreement among the coders and by the coder upon a second application of the categories.

The results of the three coders were compared with each other and then with the results of the investigator to compute the percentage agreement.

The coding agreement remained the same when the pilot sample was repeated by the three coders and the investigator.

The percentage agreement was computed for each category analyzed. These ranged in agreement from 75% to 100%. The overall average coder agreement for the pilot study was 90.82%.

Data Work Sheet C

Other Material, Cultural Traits

Item	Investigator's Coding Comic Book Number					Three Coders	Agreement (%)
<u>Weapons</u>							
guns	1	2	4			3 agree	100
bow and arrow	1	2	3	4	5	3 agree	100
tomahawk	1	3	4	5		3 agree	100
spears							100
shield	3					3 agree	100
knives	1	2	3	4	5	3 agree	100
<u>Dwelling</u>							
tipi	1	2	3	5		3 agree	100
longhouse						3 agree	100
brush house							100
log house							100
not given	4					3 agree	100
<u>Economy</u>							
hunting	3					3 agree	100
raiding	1	2	4	5		3 agree	100
farming						3 agree	100
ranching							100
not given							100
<u>Transportation</u>							
horse	1	2	4	5		3 agree	100
canoe	3					3 agree	100
foot	3					3 agree	100

Average 100

Data Work Sheet D

Miscellaneous

Item	Investigator's Coding Comic Book Number	Three Coders	Agreement (%)
<u>Evidence Of</u>			
humor		3 agree	100
drunkenness		3 agree	100
religion	2	3 agree	100
cruelty	1 4 5	2 agree 1 disagree	75
humaneness	3	1 agree 2 disagree	50
cowardliness	1 2 4 5	2 agree 1 disagree	75
bravery	1 5	2 agree 1 disagree	75
strong will	3	3 disagree	25
easily led	2 4	1 agree 2 disagree	50
trustworthiness	3	2 agree 1 disagree	75
untrustworthiness	1 2 5	1 agree 2 disagree	50
dirty		3 agree	100
cleanliness	1 2 3 4 5	3 agree	100
Average			75.0

Data Work Sheet F

Goals and Values

Item	Investigator's Coding Comic Book Number (Indian and White denoted)	Three Coders	Agreement (%)
money, financial security		3 agree	100
status, prestige		3 agree	100
power and dominance		3 agree	100
idealism, reform	4W	3 agree	100
adventure	1W	3 agree	100
justice	2W 3I	2 agree 1 disagree	75
patriotism	5W	2 agree 1 disagree	75
independence		3 agree	100
solution to immedi- ate problems	5I	3 agree	100
vengeance, hatred, revenge	1I 2I 3I	2 agree 1 disagree	75
safety		3 agree	100
love and friendship		3 agree	100
progress		3 agree	100
Average			<hr/> 94.1

Implicit Theme

Investigator's Coding	Results of Three Coders % of Agreement	
1) Good triumphs over evil	3 agree	100
2) Indians are ignorant and easily tricked	2 agree 1 disagree	75
3) All mankind are inter-related dependent upon nature	3 agree	100
4) Might makes right	2 agree 1 disagree	75
5) Indian is dependent upon the non-Indian to solve his problem	3 agree	100
Average		90.0

Implicit Lesson

1) Wrong doers will not go unpunished	3 agree	100
2) Use your imagination and any means to win	3 agree	100
3) We have to depend on one another	3 agree	100
4) Violence is a means to an end	2 agree 1 disagree	75
5) Indians have to change so help them	3 agree	100
Average		95.0

Comics Selected for the Pilot Study

- | | | | |
|----|----------------------------|--------------------------|----------|
| 1) | "Kiowa's Revenge" | Cheyenne Kid | 9 pages |
| | | (see appendix C, p. 119) | |
| 2) | "The Medicine Lodge" | Daniel Boone | 12 pages |
| | | (see appendix C, p. 122) | |
| 3) | "Young Hawk" | The Lone Ranger | 8 pages |
| | | (see appendix C, p. 121) | |
| 4) | "Village of Death" | Tomahawk | 8 pages |
| | | (see appendix C, p. 125) | |
| 5) | "Death Writes the Verdict" | Judge Colt | 26 pages |
| | | (see appendix C, p. 127) | |

Appendix C

List of Comic Books Used

List of Comic Books

Title of Comic Book Rawhide Kid
Title of Story Attack of the Apaches
Author's Name (if given) Larry Lieber
Number of Pages in Story 20
Place of Publication 625 Madison Ave., New York
Date of Publication Vol. 1, No. 74, Feb. 1970
Publisher Magazine Management Company
Number of Comic Book 1

Title of Comic Book Cheyenne Kid
Title of Story Duel in Devil's Gorge
Author's Name (if given) Joe Gill
Number of Pages in Story 8
Place of Publication Derby, Connecticut
Date of Publication Vol. 1, No. 71, March 1969
Publisher Charlton Press
Number of Comic Book 2

Title of Comic Book The Lone Ranger
Title of Story Showdown at Cross Creek
Author's Name (if given) --
Number of Pages in Story 7
Place of Publication Poughkeepsie, New York
Date of Publication No. 9, January 1968
Publisher K. K. Publications
Number of Comic Book 3

List of Comic Books

Title of Comic Book Daniel Boone
Title of Story The Betrayer
Author's Name (if given) --
Number of Pages in Story 12
Place of Publication Poughkeepsie, New York
Date of Publication No. 14, January 1969
Publisher Western Publishing Company
Number of Comic Book 4

Title of Comic Book Tomahawk
Title of Story A Bullet Meant for Me
Author's Name (if given) Bill Finger
Number of Pages in Story 8
Place of Publication Sparta, Illinois
Date of Publication No. 120, Jan.-Feb. 1969
Publisher National Periodical Publications
Number of Comic Book 5

Title of Comic Book Cheyenne Kid
Title of Story Kiowa's Revenge
Author's Name (if given) Joe Gill
Number of Pages in Story 9
Place of Publication Derby, Connecticut
Date of Publication Vol. 1, No. 69, November 1968
Publisher Charlton Press
Number of Comic Book 6

List of Comic Books

Title of Comic Book Texas Rangers in Action
Title of Story Kiowa Killer
Author's Name (if given) --
Number of Pages in Story 8
Place of Publication Derby, Connecticut
Date of Publication Vol. 1, No. 63, November/67
Publisher Charlton Comics
Number of Comic Book 7

Title of Comic Book Tomahawk
Title of Story Treachery at Thunder Ridge
Author's Name (if given) Carl Wessler
Number of Pages in Story 17
Place of Publication Sparta, Illinois
Date of Publication No. 129, July-August 1970
Publisher National Periodical Publications
Number of Comic Book 8

Title of Comic Book Tomahawk
Title of Story The Last Mile of Massacre Trail
Author's Name (if given) Carl Wessler
Number of Pages in Story 19
Place of Publication Sparta, Illinois
Date of Publication No. 116, May-June 1968
Publisher National Periodical Publications
Number of Comic Book 9

List of Comic Books

Title of Comic Book The Lone Ranger
Title of Story Young Hawk
Author's Name (if given) --
Number of Pages in Story 8
Place of Publication 261, 5th Ave., New York
Date of Publication Vol. 1, No.82, April 1955
Publisher Dell Publishing Company
Number of Comic Book 10

Title of Comic Book The Sundance Kid
Title of Story Geronimo and the Challenge of 100
Author's Name (if given) --
Number of Pages in Story 8
Place of Publication 18 East 41st St., New York
Date of Publication Vol. 1, No. 1, February 1971
Publisher Skywald Publishing Corporation
Number of Comic Book 11

Title of Comic Book Unknown Worlds
Title of Story Someone's Looking Out for You
Author's Name (if given) Charles Lacoste
Number of Pages in Story 11
Place of Publication 331 Madison Ave., New York
Date of Publication No. 57, August 1967
Publisher Best Syndicated Features
Number of Comic Book 12

List of Comic Books

Title of Comic Book Gunsmoke
Title of Story Doc Hunter, The White Medicine Man
Author's Name (if given) --
Number of Pages in Story 4
Place of Publication Poughkeepsie, New York
Date of Publication No. 3, June 1969
Publisher Western Publishing Company
Number of Comic Book 13

Title of Comic Book Cheyenne Kid
Title of Story On the Run
Author's Name (if given) --
Number of Pages in Story 16
Place of Publication Derby, Connecticut
Date of Publication Vol.1, No.63, September 1967
Publisher Charlton Comics Group
Number of Comic Book 14

Title of Comic Book Daniel Boone
Title of Story The Medicine Lodge
Author's Name (if given) --
Number of Pages in Story 12
Place of Publication Poughkeepsie, New York
Date of Publication No. 10, August 1967
Publisher K. K. Publications
Number of Comic Book 15

List of Comic Books

Title of Comic Book Western Comics
Title of Story Attack of the Silent Avenger
Author's Name (if given) --
Number of Pages in Story 12
Place of Publication Sparta, Illinois
Date of Publication No. S-15, Sept.-Oct. 1970
Publisher National Periodical Publications
Number of Comic Book 16

Title of Comic Book Hawk, Son of Tomahawk
Title of Story Scalp Hunter
Author's Name (if given) Bob Kanigher
Number of Pages in Story 14
Place of Publication Sparta, Illinois
Date of Publication No. 133, March-April 1971
Publisher National Periodical Publications
Number of Comic Book 17

Title of Comic Book Tomahawk
Title of Story The Known Warrior
Author's Name (if given) --
Number of Pages in Story 8
Place of Publication Sparta, Illinois
Date of Publication No. 123, July-August 1969
Publisher National Periodical Publications
Number of Comic Book 18

List of Comic Books

Title of Comic Book Firehair
Title of Story The Shaman
Author's Name (if given) --
Number of Pages in Story 22
Place of Publication Sparta, Illinois
Date of Publication No. 87, December 1969
Publisher National Periodical Publications
Number of Comic Book 19

Title of Comic Book Son of Tomahawk
Title of Story Small Eagle Brother Hawk
Author's Name (if given) --
Number of Pages in Story 14
Place of Publication Sparta, Illinois
Date of Publication No. 132, Jan.-Feb. 1971
Publisher National Periodical Publications
Number of Comic Book 20

Title of Comic Book Cheyenne Kid
Title of Story The Waiting Noose
Author's Name (if given) --
Number of Pages in Story 17
Place of Publication Derby, Connecticut
Date of Publication Vol. 2, No. 80, September 1970
Publisher Charlton Press Incorporated
Number of Comic Book 21

List of Comic Books

Title of Comic Book Tomahawk
Title of Story Village of Death
Author's Name (if given) Howard Kiss
Number of Pages in Story 8
Place of Publication Sparta, Illinois
Date of Publication No. 125, Nov.-Dec. 1969
Publisher National Periodical Publications
Number of Comic Book 22

Title of Comic Book Daniel Boone
Title of Story Master of the Wilderness
Author's Name (if any) John Bakeless
Number of Pages in Story 44
Place of Publication 101 5th Ave., New York
Date of Publication No. 96 Classic Illus. May 1965
Publisher Gilberton Company Incorporated
Number of Comic Book 23

Title of Comic Book Son of Tomahawk
Title of Story Strong Bow
Author's Name (if given) --
Number of Pages in Story 6
Place of Publication Sparta, Illinois
Date of Publication No. 131, Nov.-Dec. 1970
Publisher National Periodical Publications
Number of Comic Book 24

List of Comic Books

Title of Comic Book The Deerslayer
Title of Story The Deerslayer
Author's Name (if given) James Fenimore Cooper
Number of Pages in Story 46
Place of Publication 101 5th Ave., New York
Date of Publication No. 17, Classic Illus. Nov./66
Publisher Gilberton Press
Number of Comic Book 25

Title of Comic Book The Oregon Trail
Title of Story The Oregon Trail
Author's Name (if given) Francis Parkman
Number of Pages in Story 44
Place of Publication 101 5th Ave., New York
Date of Publication No. 72, Classic Illus. June 1950
Publisher Gilberton Company Incorporated
Number of Comic Book 26

Title of Comic Book The Song of Hiawatha
Title of Story The Song of Hiawatha
Author's Name (if given) Henry Wadsworth Longfellow
Number of Pages in Story 44
Place of Publication 826 Broadway, New York
Date of Publication No. 57, Classic Illus. March/49
Publisher Gilberton Company Incorporated
Number of Comic Book 27

List of Comic Books

Title of Comic Book The Last of the Mohicans
Title of Story The Last of the Mohicans
Author's Name (if given) James Fenimore Cooper
Number of Pages in Story 47
Place of Publication 101 5th Ave., New York
Date of Publication No. 4 Classic Illus. Spring 1946
Publisher Gilberton Company Incorporated
Number of Comic Book 28

Title of Comic Book Daniel Boone
Title of Story Clothes Make The Man
Author's Name (if given) --
Number of Pages in Story 4
Place of Publication Poughkeepsie, New York
Date of Publication No. 11, November 1967
Publisher K. K. Publications
Number of Comic Book 29

Title of Comic Book Judge Colt
Title of Story Death Writes the Verdict
Author's Name (if given) --
Number of Pages in Story 26
Place of Publication Poughkeepsie, New York
Date of Publication No. 2, February 1970
Publisher Western Publishing Company
Number of Comic Book 30

List of Comic Books

Title of Comic Book The Lone Ranger
Title of Story The Haunted Mine
Author's Name (if given) --
Number of Pages in Story 5
Place of Publication Poughkeepsie, New York
Date of Publication No. 8, October 1967
Publisher K. K. Publications
Number of Comic Book 31

Title of Comic Book Daniel Boone
Title of Story The Reluctant Braves
Author's Name (if given) --
Number of Pages in Story 9
Place of Publication Poughkeepsie, New York
Date of Publication No. 8, February 1967
Publisher K. K. Publications
Number of Comic Book 32

Title of Comic Book Western Gunfighters
Title of Story The Apache Kid
Author's Name (if given) --
Number of Pages in Story 6
Place of Publication 625 Madison Ave., New York
Date of Publication Vol. 1, No. 4, February 1971
Publisher Magazine Management Company Inc.
Number of Comic Book 33

List of Comic Books

Title of Comic Book The Prairie
Title of Story The Prairie
Author's Name (if given) James Fenimore Cooper
Number of Pages in Story 46
Place of Publication 101 5th Ave., New York
Date of Publication No.58, Classic Illus. Summer/69
Publisher Gilberton Company Incorporated
Number of Comic Book 34

Title of Comic Book Cheyenne Kid
Title of Story The Comache War
Author's Name (if given) Joe Gill
Number of Pages in Story 17
Place of Publication Derby, Connecticut
Date of Publication Vol. 2, No. 81, November 1970
Publisher Charlton Press Incorporated
Number of Comic Book 35

Title of Comic Book Kit Carson
Title of Story Kit Carson
Author's Name (if given) --
Number of Pages in Story 42
Place of Publication 101 5th Ave., New York
Date of Publication No. 112, Classic Illus. Winter/69
Publisher Gilberton Company Incorporated
Number of Comic Book 36

List of Comic Books

Title of Comic Book Cheyenne Kid
Title of Story The Reign of Red Hawk
Author's Name (if given) --
Number of Pages in Story 22
Place of Publication Derby, Connecticut
Date of Publication Vol. 1, No. 58, October 1966
Publisher Charlton Comics Group
Number of Comic Book 37

Title of Comic Book Son of Tomahawk
Title of Story Firehair
Author's Name (if given) Joe Kubert
Number of Pages in Story 6
Place of Publication Sparta, Illinois
Date of Publication No. 134, May-June 1971
Publisher National Periodical Publications
Number of Comic Book 38

Title of Comic Book Cheyenne Kid
Title of Story Die at Dawn
Author's Name (if given) Joe Gill
Number of Pages in Story 7
Place of Publication Derby, Connecticut
Date of Publication Vol. 3, No. 82, January 1971
Publisher Charton Press Incorporated
Number of Comic Book 39

List of Comic Books

Title of Comic Book Buffalo Bill
Title of Story Buffalo Bill
Author's Name (if given) --
Number of Pages in Story 44
Place of Publication 101 5th Ave., New York
Date of Publication No. 106, Classic Illus. Autumn/69
Publisher Gilbertson Company Incorporated
Number of Comic Book 40

Title of Comic Book Cheyenne Kid
Title of Story Death Rides the Prairie Wind
Author's Name (if given) --
Number of Pages in Story 18
Place of Publication Derby, Connecticut
Date of Publication Vol. 1, No. 66, May 1968
Publisher Charlton Press Incorporated
Number of Comic Book 41

Title of Comic Book Daniel Boone
Title of Story The Fatal Game
Author's Name (if given) --
Number of Pages in Story 9
Place of Publication Poughkeepsie, New York
Date of Publication No. 10, August 1967
Publisher K. K. Publications
Number of Comic Book 42

List of Comic Books

Title of Comic Book Cheyenne Kid
Title of Story The Little Chief
Author's Name (if given) --
Number of Pages in Story 25
Place of Publication Derby, Connecticut
Date of Publication Vol. 1, No. 64, November 1967
Publisher Charlton Comics Group
Number of Comic Book 43

Title of Comic Book Wild Bill Kickok
Title of Story Wild Bill Hickok
Author's Name (if given) --
Number of Pages in Story 46
Place of Publication 101 5th Ave., New York
Date of Publication No.121 Classic Illus. Winter/69
Publisher Gilberton Company Incorporated
Number of Comic Book 44

Appendix D

Illustrations From Comic Book Covers



SON OF TOMAHAWK

APPROVED
BY THE
COMICS
CODE
AUTHORITY

APR.
NO. 133

15c

THE ONLY GOOD
INJUN IS A
DEAD INJUN!



RAWHIDE
KID
15¢ 74
FEB



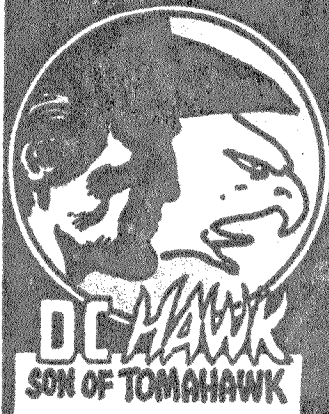
MARVEL
COMICS
GROUP

RAWHIDE KID



IT'S KID AGAINST KILLER
WHEN
THE
APACHES
ATTACK!





SON OF TOMAHAWK

FEB

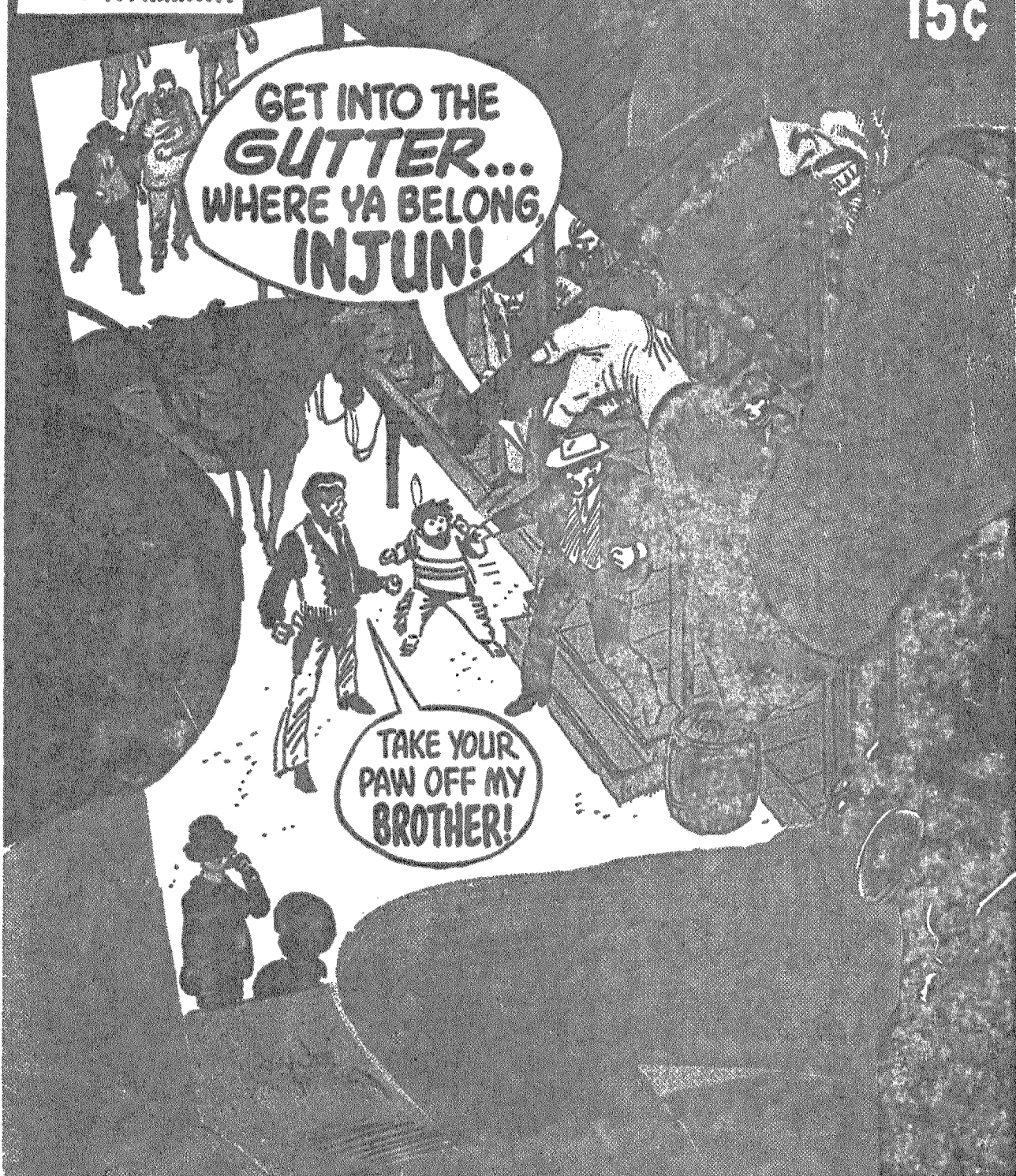
NO. 132

APPROVED
BY THE
COMICS
CODE
AUTHORITY

15¢

GET INTO THE
GUTTER...
WHERE YA BELONG,
INJUN!

TAKE YOUR
PAW OFF MY
BROTHER!





FROM OUT OF THE WEST THUNDERS...

TOMAHAWK

15c

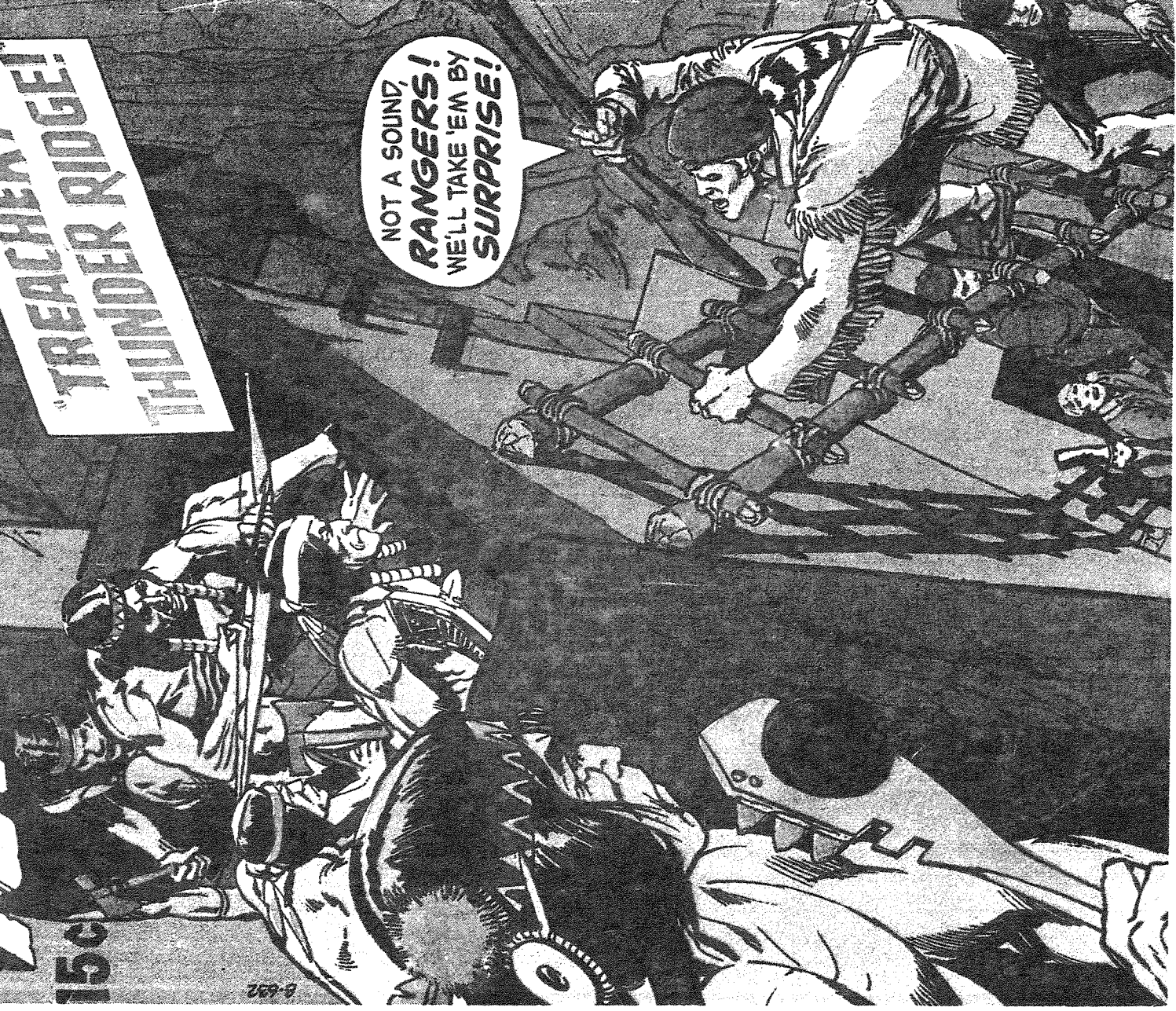
APPROVED
BY THE
COMICS
CODE
AUTHORITY

AUG

NO. 195

TREACHERY AT
THUNDER RIDGE!

NOT A SOUND,
RANGERS!
WE'LL TAKE 'EM BY
SURPRISE!





JUNE

TOMAHAWK

APPROVED
BY THE
COMICS
CODE
AUTHORITY

12

"THE
last mile
OF
MASSACRE
TRAIL!"





NO. 63
SEPT.

CDC

139



12¢

CHEYENNE KID

"ON THE RUN"



SEE PAGE 28 FOR
DISPLAY ALLOWANCE PLAN

Appendix E

Examples of Verbal Omnibus Symbols

Repetitive use of the following guttural sounds:

aiiee	ooghh	houu
ugh	ngyaaaghhh	yiii
whoop	huh	kiyyi
oww	eeeyow	ohhh
um	yow	eeeyowww
hieeee	yiee	hmmm
yahh	wha	bah
hoogh	hunhh	yow
ahhh	yi	um
hiya	eeeehaaayaa	ooff
aghhh	ahouu	yahoo
unghhh	yeeyhaa	yippy
yaaa	hoye	wahoo
how	yuyu	hihihi
ughnnn	ulp	umpfff

Repetitive use of Indian stereotypes by non-Indians.

Indians steal
 Do not trust Indians
 Indians cannot solve their problems
 Indians scalp, pillage and massacre
 Indians lie and cheat
 Indians are ignorant
 Indians are superstitious
 Indians are cruel
 The warriors are brave
 Indians cannot speak good English
 The "only good Indian is a dead one"
 They are crafty
 Indians are good hunters
 Indians are treacherous, fight and loot for the sake of it

Indian generalizations by non-Indians, repetitive use.

Indians won't fight at night
 When they attack they always scream and yell
 They will ride off when their chief dies
 Indians have outlived their time
 They are bloodthirsty
 Indians are easily cheated and fooled
 Indians are untrustworthy
 They fight unfairly
 Need help from the whiteman
 Indians always outnumber the whites when fighting
 Indians partake in ruthless killing
 Indians are a menace to the whiteman

Repetitive use of Indian generalizations (continued)

Indians are easily tricked
Indians do not hurt feeble minded people
An Indian's worth is measured by his fighting ability
Indians are full of revenge
Indians do not complain
Indians are good for white entertainment
They are responsible for the life they save
Indians scalp people
Indians always fight among themselves
Indians attack women
Indians hate white people

Repetitive use of non-Indian stereotypes

Whitemen work hard
Whitemen talk too much
They will cheat you
They lie
Whitemen are aggressive
They are boastful
Whitemen want to own everything for their own use
Whitemen make treaties to suit themselves

Repetitive generalizations about non-Indians

All whitemen lie
Whitemen will bring disease
Whitemen will try to trick you
Indian words are not accepted in the Whitemen's courts
Whitemen always make threats
Whitemen will rob you to get the money for themselves
Whites will not punish their own kind for killing an Indian
Whitemen live in peace
Whitemen search for trouble

Lessons specified in the story

- *Good triumphs over evil
 - Justice will prevail
 - Do not lose face
 - One evil deed cannot be righted by another
 - Indians are bad
- *Violence is a means to an end
 - Do not underestimate the Indian but at the same time do not expect too much
 - Persevere and work hard for life's rewards
 - Use your intelligence and imagination to win
- *The days of the Indian are numbered so help teach them the whiteman's ways
 - Kindness to every living thing is paramount to survival
 - Bravery is an honorable thing
 - Use any means available to save your life
 - Wrong doers will not go unpunished
- *Indians cannot solve their own problems
 - We have to rely on one another
 - Kit Carson helped tame the Savages of the early west
 - The Indian precipitated massacres
 - Treat people fairly
 - Evil is often punished by an outside force

*represents the most dominant item repeated throughout the comics analyzed

Implicit Themes documented by a simple sentence

- *Violence is a means to settle a dispute, might makes right.
 - White ingenuity will prevail over the ignorance of the Indian.
 - Right triumphs over evil, deception does not pay off.
 - Good White will triumph over evil Indian.
 - The poor foolish Indian must be shown the way.
 - Indians cannot be trusted so you have to use trickery and violence
- *It is wrong to seek vengeance as justice will prevail.
- *The Indian is dependent upon the whiteman to solve his problems.
 - All men are brothers no matter what the color of their skin is.
 - Dispose of the Indian and clear the land so that in the future a great country might be born.
 - The west was being tamed so that pioneers moving west would not be ambushed and raided by savages.
 - Hiawatha is the brother of nature, his ways are peaceful.
 - White violence is justified to quell a greater Indian violence.
 - Justice will prevail at the hands of one lone whiteman.
 - All mankind are related and interdependent upon nature.
 - Indians will not share their land and will kill anyone going onto it

*represents the most dominant item repeated throughout the comics analyzed

Appendix F

Categories and Definitions

PICTORIAL CATEGORIES (A to D derived from Agogino (1950))

A. Physical Appearance

1. Skin Color

- a) red
- b) pink
- c) natural

3. Build

- a) fat
- b) thin
- c) medium

2. Height

- a) tall
- b) short
- c) medium

4. Facial Expression

- a) pleasant
- b) grim

B. Dress and Ornamentation

1. Dress

- a) nothing on above the waist
- b) loincloth and leggings
- c) blankets and robes
- d) skin or cloth shirt
- e) moccasins or sandals
- f) single piece dress

2. Headdress

- a) full plains head gear
- b) fut hats
- c) horsehair headdress
- d) few feathers
- e) no feathers

3. Hair Style

- a) bun
- b) scalp lock
- c) shoulder length
- d) braided down side
- e) braided down back
- f) short hair

4. Objects of Ornamentation

- a) wrist bands
- b) arm bands

- c) necklaces
- d) earrings
- e) shell or metal objects
- f) decorated cloth
- g) tattooing (wartime)
- h) tattooing (peacetime)
- i) paint (wartime)
- j) paint (peacetime)

C. Other Material, Cultural Traits

1. Weapons

- a) guns
- b) bow and arrow
- c) tomahawk
- d) spear
- e) shield
- f) knives

3. Economy

- a) hunting
- b) raiding
- c) farming
- d) ranching
- e) not given

2. Dwelling

- a) tipi
- b) longhouse
- c) brush house
- d) log house
- e) not given

4. Transportation

- a) horse
- b) canoe
- c) foot

D. Miscellaneous

1. Evidence Of:

Definition

- | | |
|--------------------|--|
| a) humor | - laughter |
| b) drunkenness | - consumption of liquor |
| c) religion | - member of religious order, shaman, active ceremony |
| d) cruelty | - disposed to inflicting pain on others |
| e) humaneness | - compassionate act toward another, helpful |
| f) cowardliness | - dishonorable fear, frightened appearance |
| g) bravery | - courageous act |
| h) strong will | - determined, enduring behavior |
| i) easily led | - yielding to others |
| j) trustworthiness | - relied upon, having confidence in an individual |

6. Main Character

- a) Non-Indian
- b) Indian

7. Role in Story

- | | |
|-----------------------|--------------------|
| a) major character | c) minor character |
| i) Indian | i) Indian |
| ii) Non-Indian | ii) Non-Indian |
| b) submajor character | d) hero |
| i) Indian | i) Indian |
| ii) Non-Indian | ii) Non-Indian |
| e) villain | |
| i) Indian | |
| ii) Non-Indian | |

8. Main Indian Character

- a) number of references by proper name
- b) number of references by other names or pronouns

F. Goals and Values of Main Indian and Non-Indian Characters

1. Personality Traits

- | | |
|------------------------------|--|
| a) money, financial security | - accumulation of money, land, luxury items |
| b) status, prestige | - dominance in interpersonal relations, self-advancement |
| c) power and dominance | - authority, forceful control |
| d) idealism, reform | - model, perfection, improve |
| e) adventure | - new experience an end in itself |
| f) justice | - maintenance and administration of law, apprehension of lawless |
| g) patriotism | - defending zealously your country's freedom or rights |
| h) independence | - not under obligation to others, not depending on authority |

- i) solution to im- - self-evident
mediate problems
- j) vengeance, hatred,- retaliation, resentment,
revenge satisfy a grudge
- k) safety - protection, guardiant, without
risk
- l) love and - fondness and liking for
friendship someone
- m) progress - advancement, improvement

2. Method or Means to Goals and Values Used by
Major Indian and Non-Indian Characters

- a) physical violence,- aggressive act with actions or
threats to physi- words, physical force
cal violence
- b) coercion - forcibly control or compel a
person or persons into quiet
obedience
- c) deceit, cunning, - crafty procedure or practice
trickery intending to trick or mislead
- d) fairplay, - helpful willingness without
cooperation violence or fraud
- e) personal charm, - pleasing nature and personality
persuasion influencing outcome
- f) bribery - money, promises of money etc.
to procure action in favor of
giver
- g) promise of better - self-evident
things to come
- h) rebellion - open resistance to any authority,
defying legal authority
- i) dependence on - self-evident
others including
sponging
- j) personal industry,- hard work
ingenuity
- k) established - undisputed legal or rightful
authority power
- l) luck, fate,
chance
- m) not applicable,
none, uncertain

3. Barriers to Achievement of Goals or Values of
the Main Indian and Non-Indian Characters

- a) interpersonal physical violence
- b) deceit, cunning, trickery on the part of others
- c) failure of a dependence relationship

- d) bribery on the part of others
- e) rebellion on the part of others
- f) personal industry on the part of others
- g) opposition by authority
- h) luck, fate, chance
- i) no barriers, indefinable, uncertain

G. Verbal Symbols

1. Omnibus Symbols, Number Of

- a) generalizations - general notion or proposition
used by obtained by induction
i) Indian (Berelson, 1952, p. 184)
ii) Non-Indian
- b) name calling or - (ignore pronouns; proper
derogatory words nouns)
used by
i) Indian
ii) Non-Indian
- c) stereotypes - fixed mental impression.
used by Includes those most easily
i) Indian recognized
ii) Non-Indian

2. Variations in Verbal Utterances, Number Of

- a) incomplete sentences
i) Indian
ii) Non-Indian
- b) words left out of sentences
i) Indian
ii) Non-Indian
- c) guttural sounds
i) Indian
ii) Non-Indian
- d) head nodding
i) Indian
ii) Non-Indian

H. Specific Examples of Omnibus Symbols

1. guttural sounds most often employed
2. Indian and non-Indian stereotypes
3. Indian and non-Indian generalizations
4. Five most commonly used nouns to denote the Indian and non-Indian
5. Five most commonly used verbs denoting violence

I. Application of the Katz-Braly Stereotype Scale to the Main Indian Character

J. List of Common Lessons and Common Implicit Themes in the Comic Stories Analyzed

I. Katz and Braly List of Verbal Stereotypes (1933)

Kind	Stolid
Industrious	Aggressive
Tradition-loving	Argumentative
Conventional	Brilliant
Loyal to Family ties	Conceited
Intelligent	Cruel
Neat	Deceitful
Ambitious	Evasive
Artistic	Ignorant
Generous	Jovial
Musical	Naive
Reserved	Scientifically Minded
Practical	Sly
Alert	Sophisticated
Faithful	Suave
Gregarious	Suspicious
Superstitious	Witty
Courteous	Cowardly
Honest	Extremely Nationalistic
Quiet	Frivolous
Very Religious	Gluttonous
Meditative	Grasping
Boastful	Humorless
Imaginative	Individualistic
Persistent	Materialistic
Sensitive	Mercenary
Sportsmanlike	Methodical
Stubborn	Passionate
Conservative	Physically Dirty
Happy-go-lucky	Ponderous
Pleasure-loving	Pugnacious
Straightforward	Quarrelsome
Talkative	Radical
Efficient	Rude
Progressive	Sensual
Quick-tempered	Shrewd
Revengeful	Slovenly
Arrogant	Stupid
Imitative	Suggestive
Impulsive	Treacherous
Lazy	Unreliable
Loud	Ostentatious

Appendix G

Correspondence

#504 105 Cumberland Ave. S.,
Saskatoon, Saskatchewan,
Canada,
April 15, 1971.

The Capital Distributing Co.,
Charlton Building,
Derby, Connecticut.
06418

Dear Sir,

I am doing a Master of Education thesis on
the role of the Indian in the western comic book.
Two of your publications appear in my sample, Texas
Rangers and Cheyenne Kid.

Could you please supply me with information
regarding these publications.

Sincerely,

(Mrs.) Vicki A. Green.

May 25, 1971

Mrs. Vickie Green
504-105 Cumberland Ave., S.
Saskatoon, Saskatchewan
Canada

Dear Mrs. Green:

I would like very much to contribute as much as possible to your Thesis being prepared as part of your Masters program in education, but I'm afraid the assistance I can offer will have to be limited.

The three comic titles you mention are old long-established CHARLTON properties and only within the past couple of years has TEXAS RANGERS fallen by the wayside. BILLY THE KID and CHEYENNE KID are still being published and during 1970 they sold roughly 186,000 copies combined, in Canada. This figure includes 6 bi-monthly issues for each title averaging approximately 83,000 copies over a years time between the two titles.

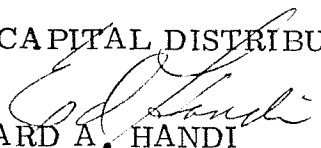
Both titles are published under the auspices of the Comics Code Authority which is an association headquartered in New York City for the sole purpose of censoring comic books before they hit the retail newsstands, eliminating gore, lust, etc. Both titles are part of a group consisting of hundreds of titles published by this company and competitive publishing and distributing companies throughout the United States and all are distributed through independent wholesaler agencies to retail stands.

I hope this is the information you are seeking and that you will be able to prepare your Thesis without too much difficulty.

With my sincere best wishes, I am,

Very truly yours,

THE CAPITAL DISTRIBUTING CO.


EDWARD A. HANDI
Circulation Manager

EAH:as

#504 105 Cumberland Ave. S.,
Saskatoon, Saskatchewan,
Canada,
April 15, 1971.

National Periodical Publications, Inc.,
904 Third Avenue,
New York, New York.
10022

Dear Sir,

I am doing a Master of Education thesis on
the role of the Indian in the Western comic book.
The publication, Tomahawk appears in my sample.

Could you please supply me with information
regarding this publication.

Sincerely,

(Mrs.) Vicki A. Green.

National Periodical
PUBLICATIONS, INC.

157

909 THIRD AVENUE
NEW YORK, N. Y. 10022
(212) 758-6100

June 7, 1971

Mrs. Vicki Green
504-105 Cumberland Avenue S.
Saskatoon, Saskatchewan
CANADA

Dear Mrs. Green:

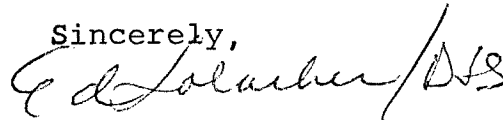
Thank you for your letter of inquiry on the sale of
"Tomahawk" in Canada.

Our average sale on "Tomahawk" in Canada and the United
States is approximately 135,000 - 140,000 copies per
issue (6 times a year). 19,866 copies are sold in Canada.

"Son of Tomahawk" is in actuality the new name of "Tomahawk"
and "Firehair" is the six page feature appearing occasionally
in the same magazine.

I trust this information will be of help to you.

Sincerely,



Ed Lolacher
Vice President Circulation

EL:djs



General Delivery,
Rae-Edzo, N.W.T.,
Canada,
November 21, 1971.

Centre for the Study of Popular Culture,
Bowling Green University,
University Hall,
Bowling Green, Ohio.
U.S.A. 43403

Dear Sir,

I am presently working on a Master of Education thesis on the role of the Indian in the western comic book. Is there any information available that you think would be appropriate to review. I am aware of John Cawelti's "Prolegomena to the Western" and Wylder's "The Popular Western Novel: An Essay Review." Could you please tell me how to obtain them. Would it be possible to xerox articles that you have and feel are relevant to this study.

Thank you for your attention.

Sincerely,

(Mrs.) Vicki A. Green.

Ray B. Browne, Director

Bowling Green University Popular Press

Journal of Popular Culture

December 4, 1971

Mrs. Vicki Green
General Delivery
Rae-Edzo, North West Territories
Canada

Dear Mrs. Green:

I am afraid I am not going to be able to be of as much help to you as you had hoped. But here is what I have.

In regard to John Cawelti's "Prolegomena to the Western," which first appeared in WAL, we have published a book length study on that topic by him entitled, THE SIX-GUN MYSTIQUE. It is available from our Press here for \$2.50 in paper. Let me know if you want a copy.

In regard to Wylder's "The Popular Western Novel: An Essay Review," I suggest you simply order that issue of WAL (IV Winter 1970) in which it appears from WESTERN AMERICAN LITERATURE. The address is:

WESTERN AMERICAN LITERATURE
The English Department
Colorado State University
Fort Collins, Colorado 80521.

I know they have back issues for sale.

While I have no feasible way of xeroxing and forwarding to you articles that might be of interest, I suggest you contact the Inter-Library Loan Office at the University of Saskatchewan and request their services. Surely they will be willing to help. I am enclosing a short bibliography from which you might want to order a few of the articles. I also suggest that you order some of the back issues of the SOUTH DAKOTA REVIEW. (There are nine volumes to date.) The address is:

SOUTH DAKOTA REVIEW
Box 111
University Exchange
Vermillion, South Dakota 57069

While none of the suggested references deal directly with your topic (which is both a highly original and interesting one), they might prove of interest.

If I can be of any further help, let me know. But you will probably have to work through the Inter-Library Loan Office of the University of Saskatchewan.

Best wishes,

Mike Marsden
Mike Marsden

#504 105 Cumberland Ave. S.,
Saskatoon, Saskatchewan,
Canada,
April 3, 1971.

New York University Libraries,
Interlibrary Loan,
203 Main Building,
Washington Square,
New York, New York.
10003

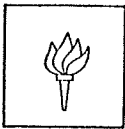
Dear Sir,

Could you please send me a xerox copy
of S. M. Davidson's dissertation Culture and the
Comic strips if the amount is under twenty dollars.

I am unable to obtain a copy through
the library services offered here.

Sincerely,

Vicki A. Green.



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June 24, 1971

Mrs. Vicki Green
504-105 Cumberland Ave. S.
Saskatoon, Saskatchewan
CANADA

Dear Mrs. Green:

In reviewing Interlibrary Loan requests that have not been completed, I have at hand your request for a xerox copy of Culture and the comic strips by S. M. Davidson, a dissertation that has not had the usual processing with University Microfilms which makes it available at a minimal cost. Your letter says "if the amount is under twenty dollars..."

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Sincerely,

Dolores M. Hoelle (Miss)
Interlibrary Loan Librarian